













A. F. N. H. L.

# MODERN TEACHING IN THE INFANT SCHOOL

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# APPROACH TO HISTORY

## CHAPTER I

### THE LITTLE CHILD'S APPROACH TO HISTORY

Introduction    The Child's Sense of Time    On what the Right Understanding of History Depends  
How a Child obtains the Images necessary for an Approach to History

**M**ODERN psychology teaches us that what will interest a child at any particular age depends on the past career of that particular child and the nature of his experiences. To find out how to lay a foundation in the Infant School for the future study of history we must first find out the character of the experiences of our six, seven, and eight year old children.

In general we know that the little child's experiences are concrete not abstract, simple not complex, immediate not remote. History as conceived by adults is often a record of impersonal events with remote causes and effects and thus lies wholly outside the child's experiences.

Moreover a child of five or six can obtain no real sense of chronology. When he comes to school he cannot count up to one hundred and has of course very little experience of intervals of time.

He soon learns or can be taught the difference between yesterday and to day, or yesterday and to morrow. By having his attention called to them he can gain sense impressions of them. He knows perhaps that his baby brother at home is

younger than he is, that his father and mother are older. In his stories he hears the expressions "A long time ago" or "Many, many years ago." One day he will ask "How long is a long time?" And then we know his time sense is beginning to develop or that he is beginning to take an interest in time. That interest must be encouraged but it cannot be hastened. When it comes however the child is ready for his first approach to history because he is conscious of intervals of time behind him.

The right understanding of history or any historical conceptions depends upon the following:

- (1) The sense of cause and effect
- (2) The sense of time
- (3) The sense of social relationships and of the social unit
- (4) The sense of the value of true records

These senses or conceptions when they first come to a child are vague and naturally crude in form. They advance together though sometimes one may develop more rapidly than another.

Probably the child's interest in true records and in time is seldom very strong before the age of ten. What we



have written above applies to every child but individual children have special difficulties. Supposing that our children of six or seven are ready for some true stories of long ago because they have a slight conception of past time and a vague sense of cause and effect we have still to bear in mind that they can admit into their pictures of far away times only the familiar surroundings of their everyday life. Therefore children from poor and uneducated homes need much help they must be given new sense impressions and imagery that they can use later both to help them to understand their stories and to carry out their representative work.

*How a Child obtains the Images necessary for an Approach to History*

(1) Through gesture pantomime and dramatisation. The little child is active not reflective.

(2) Through construction work. Handwork is of great value in giving the child clear cut definite images.

(3) Through pictures.

(4) Stories and anecdotes.

(5) Social life with children of his own age and state of development.

All these methods depend upon each other though probably the story

or anecdote will be the controlling interest. The little child wants to talk and tell what he has done but he also wants teacher or parents to tell him their experiences or the experiences of other people in other times. If the balance between the two desires to talk and to listen are well maintained the child becomes interested in other lives besides his own.

Then the teacher must take early advantage of the child's desire to identify his life with the lives of other people. When the children have had a story about people of other times they must have abundant opportunity for acting out what they are learning. The teacher's clue to the child's attitude towards any material presented to him is in the nature of the child's response.

In the chapters that follow are examples of suitable plays construction work pictures and stories suitable for a first introduction to history also suggested syllabuses of different kinds.

Each teacher must modify these suggestions to suit her particular school and children.

Nothing less of course than the history of each child and the nature of his experience can determine what actually interests him here and now.

## CHAPTER II

### LONG, LONG AGO

Introduction   The Approach to History   Stories of the Early Stone Age   The Story of Little  
Climber the Tree Boy   his Tools and Weapons   his Hunting   how Climber learnt about Fire  
The First Home   The Cave Dwellers   Suggested Plays and Handwork

#### *Introduction*

**A**S soon as a child has had sufficient experience of social life at school and through stories talks and expression work has learnt to gain ideas of motives and of cause and effect and has learnt to some extent to control his imagination he is ready for a little study of history

To control the imagination is necessary for the study of history. The fairy tale ignores time and laws; it delights in the improbable and the impossible but the historical tale though full of interest and movement must be neither improbable nor impossible. It is a story that can be tested and verified.

The first definite historical idea we can give little children of six and seven is the idea of progress. The contrast between the conditions under which primitive man lived and those under which we live at the present day is so great that the child sees the difference at once.

In making the comparisons he can use the knowledge he has gained of his own surroundings.

He can through play and handwork make real to himself the homes of long ago. The doings of primitive man appeal to the child because he is interested in making shelters or building houses in how food is obtained

and clothing made etc. He wants to try to make hammers, bows and arrows and baskets as primitive man made them to go exploring as he did for berries and roots to eat. He realises what a hero a man is who invents a new tool or finds something that makes life easier and happier.

In the stories given in this chapter and in Chapters III, IV and V the little child can follow the adventures of the people of long long ago. If from these stories he only gets the idea of progress then the history teaching has not been in vain. As we have said before the little child can only visualise big differences; too many details may confuse him.

In using the following stories the teacher may have to adapt them to the mentality of her children. In some cases details have been added for the use of the teacher or for the inquiring child. These can be left out when teaching the slower children or some stories can be divided into two or three episodes.

It is a great help to let the children aid the teacher in the construction of simple stories for reading from the blackboard. Many of these stories will grow up through the handwork lessons.

Little ones will like to make picture books to illustrate their history stories.



**Fig 1 —LITTLE CLIMBER THE TREE BOY**  
He is hiding from the long toothed tiger below



FIG 2 —THE ANIMALS LITTLE CLIMBER SAW DRINKING AT THE POND

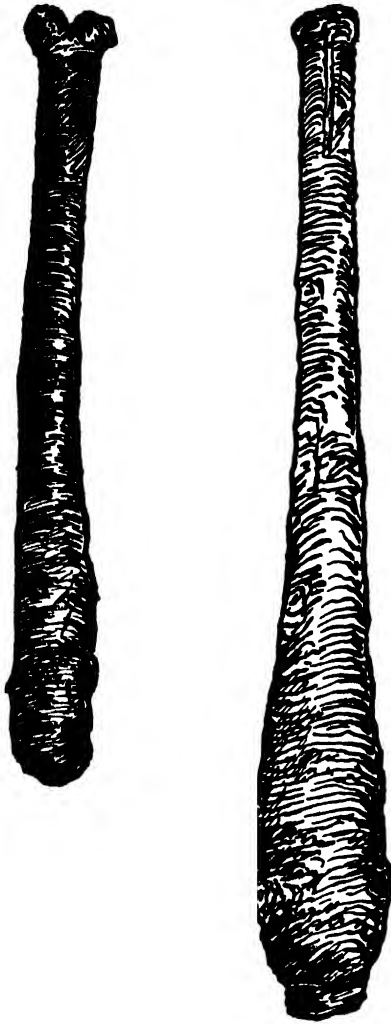


Fig 3 —LITTLE CLIMBER'S CLUB AND HIS FATHER'S CLUB

These can be made in many different ways

(1) Cutting out pictures and pasting them on brown paper. The children can be given hectographed copies to cut out or pictures from old history books. Names can be printed underneath if the little ones are learning to write.

(2) Making chalk drawings on brown or white paper

(3) Cutting out paper shapes themselves free cutting. Suggestions for these activities are given in the various chapters.

Reading charts can be prepared by the teacher about some of the most interesting things or events in the lessons. The mammoth, an animal of long long ago, interests little ones greatly almost as much as a fairy tale, so do caves and other simple things.

A reading chart can be made about the picture of the mammoth (Fig 6). The children can help to make it and will suggest sentences like these:

The mammoth lived a long long time ago.

He had long curving tusks. He lived on grass and leaves. He lived in the days when there were no houses etc.

The following stories will be found useful for the teacher to adapt in different ways or to read as they stand or to use as a basis for handwork.

## STORIES OF LONG LONG AGO

### THE EARLY STONE AGE

#### (1) *The Story of Little Climber, the Tree Boy*

A long long time ago there lived a little boy called Climber. He was a rough looking little boy with very long shaggy hair. All the land in his days was covered with great trees or tall grass. In the forests lived huge animals—some of these animals we never see now—like the mammoth and the long toothed tiger you see in the picture and smaller gentler animals like deer and hares and many others.

Little Climber used to wander about with his father and mother. They had no home to live in, no fire to cook

with and no clothes to wear except perhaps the skin of an animal But it was very warm in those days and the sun shone brightly all day long

When they wandered about through the forests and tall grass they had no path or road to guide them The father went first carrying a stone in one hand and a club in the other Little Climber came next and then the mother and the baby All must be very watchful Their eyes and ears must be open a cave bear may be near or a long toothed tiger may be hiding in the jungle They are all of them searching for food for berries herbs or nuts or perhaps for some bird or small animal that the father can kill with his stone or his club

Little Climber loves eating the wild fruits and nuts

They drink from rivers and streams

Sometimes as they wander along the father will whisper 'Tiger!'

Then how they run! They run to the nearest tree and spring and scramble up it Even the mother with the little baby manages to get

to the topmost branches. Little babies in those days were very clever indeed at holding tight on to their mothers as they climbed from tree to tree

When the long toothed tiger walking with quiet feet showed himself the little family were safely hidden away in the tree tops He snarled and lashed his tail and walked up and down waiting to catch them But the family will not come down They will go to sleep in the trees The mother will twine the branches together and make a little cradle for the baby Leaves make a soft pillow So the tiger at last has to slink away In the picture (Fig 1) you can see Climber up the tree and the long toothed tiger walking about below Climber is not afraid because he can climb from tree to tree and escape the tiger When Mr Long toothed Tiger has disappeared the little family will come down the tree and go hunting again They cannot have a home because they do not know how to build houses and they have no tools

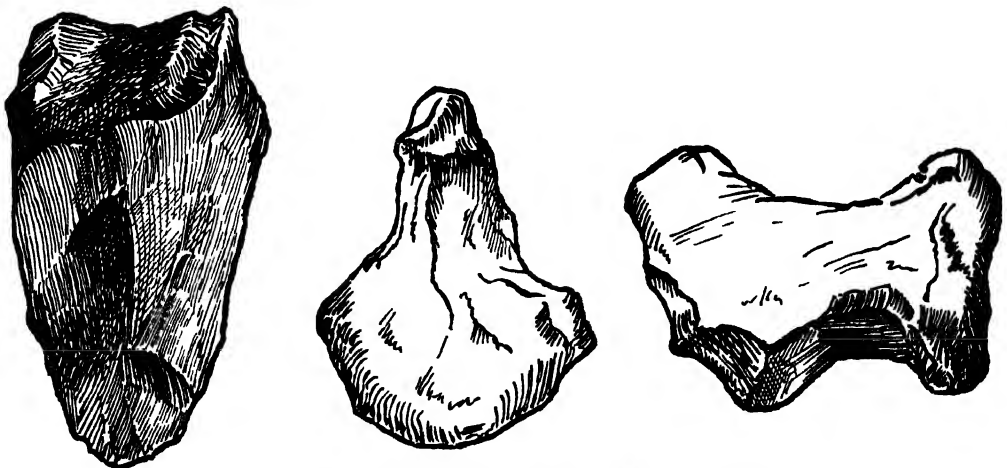
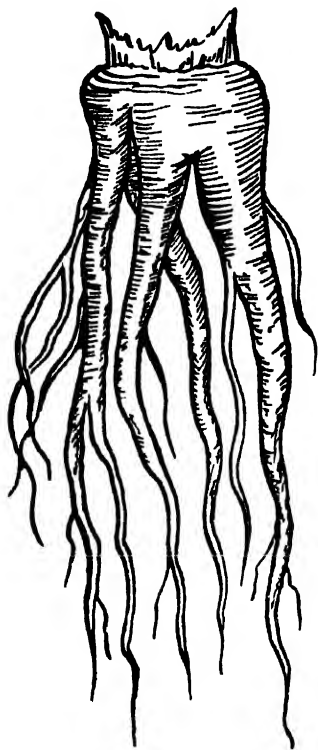
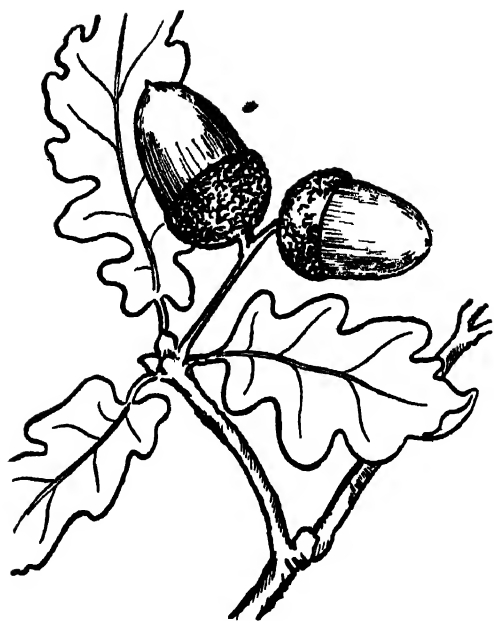


Fig 4 —STONES LITTLE CLIMBER LIKED TO FIND  
He used these as knives and hammers



**Fig 5 —THE HARVEST OF THE WOODS AND FIELDS**  
Fruits and roots Little Climber liked to find

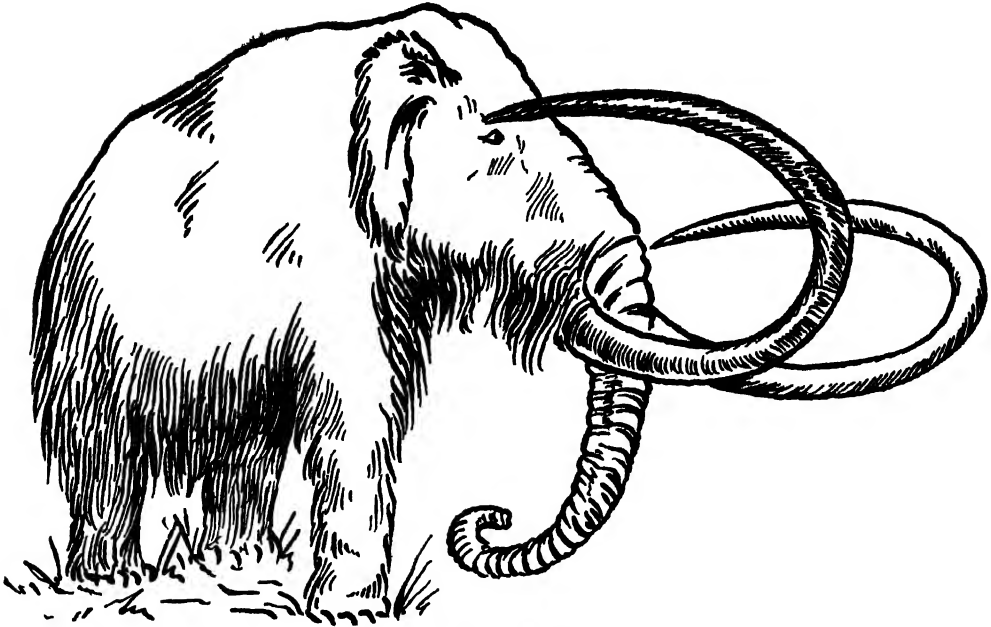


Fig 6 —THE MAMMOTH  
A great big animal of long ago

The trees make the best shelters or homes for them because there they are safe from the wild animals

In Fig 2 you can see the wild animals drinking at a pond as Climber saw them—wild deer wild horses fierce oxen with wide spreading horns wild pigs and foxes great straight tusked mammoths and in the pond itself the lazy hippopotamus and rhinoceros Often Climber watched them as he settled himself comfortably in his tree and when he heard from the distant hillsides the roar of the cave lions or the howls of wolves he must have been glad of his tree

Little and weak as Climber was compared with the great wild animals he was cleverer than they for he knew how to think and how to use his hands He often wished as he sat in his tree that he had something with which he could frighten the wild animals and so be their master

#### *Little Climber's Tools and Weapons*

The weapons Little Climber had were

(1) Sticks for hitting with or throwing You can see in Fig 3 Little Climber's club and his father's club

(2) Stones Little Climber used to look about for hard stones for throwing sharp ones for cutting and heavy ones for hammering In Fig 4 you can see some of the stones he liked to find the sharp stones he used for making sticks or clubs the heavy stones he used as hammers for cracking nuts It took him a long time to find the stones he wanted

#### *Little Climber's Hunting*

You will like to hear about the things Little Climber and his father and mother looked for in their hunts In the woods there were wild raspberries strawberries and blackberries hips and haws and crab apples Climber loved



shaking the acorns from the trees they were not too hard for his strong teeth. Then there were hazel nuts and chestnuts. In Fig 5 you can see the things Climber loved to find. Climber's father taught him what was good to eat in the fields and woods and often they both learnt of some new food by watching the wild animals eat. The wild pig dug up roots and seemed to enjoy them so Climber tried these and they tasted good. He used his fingers or a stick to dig up the roots. When they were drinking by a stream they found one day how pleasant watercress was.

The only sweet Climber had was the honey of the wild bees. He did not mind a few stings if he could get this delicious food.

They could only catch the smaller animals for food because of their poor weapons—small animals like rabbits or hedgehogs.

Sometimes they found eggs and often Little Climber looked for birds' nests in the trees.

But sometimes the hunting was not so good that was when the cold weather came and when the wild fruits and nuts were gone. There were many squirrels and birds in these days and they ate much of the food that Climber loved. He and his family had no home to store food in; they were always travelling on in search of food. Some times they were glad to eat the inside bark of the fir and pine.

It was not an easy life yet Climber grew up strong and brave. One day you shall hear about some discoveries he made that were a great help to his people.

### *Suggested Handwork*

1. Let the children model the tree dweller's country on the sand table. Forests can be made of paper trees or real twigs can be brought from the garden to make trees. Hills can be modelled of sand or clay or green tissue paper can be crumpled up for green hills. Rivers and ponds can be made of blue paper or glass. Little Climber and

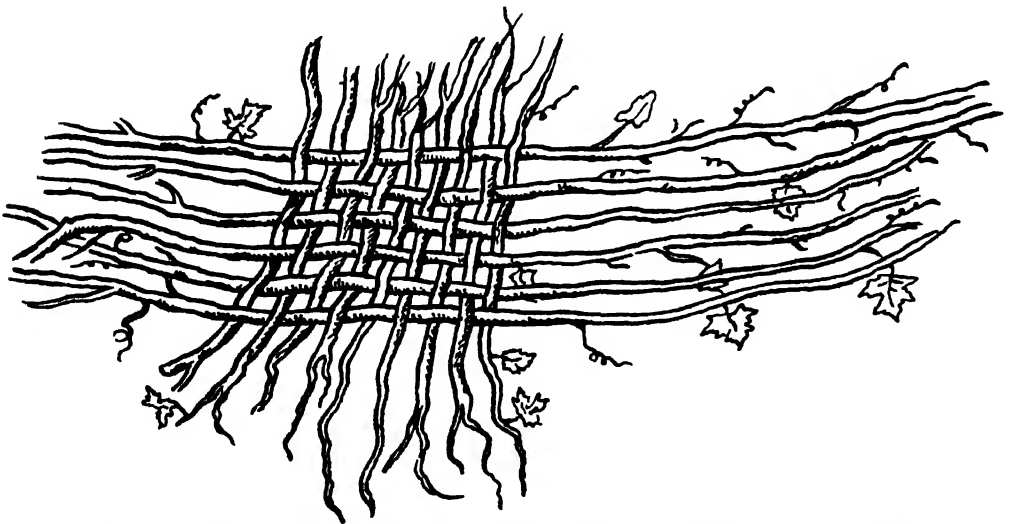


Fig 7—HOW A CRADLE WAS MADE FOR LITTLE CLIMBER'S BABY SISTER

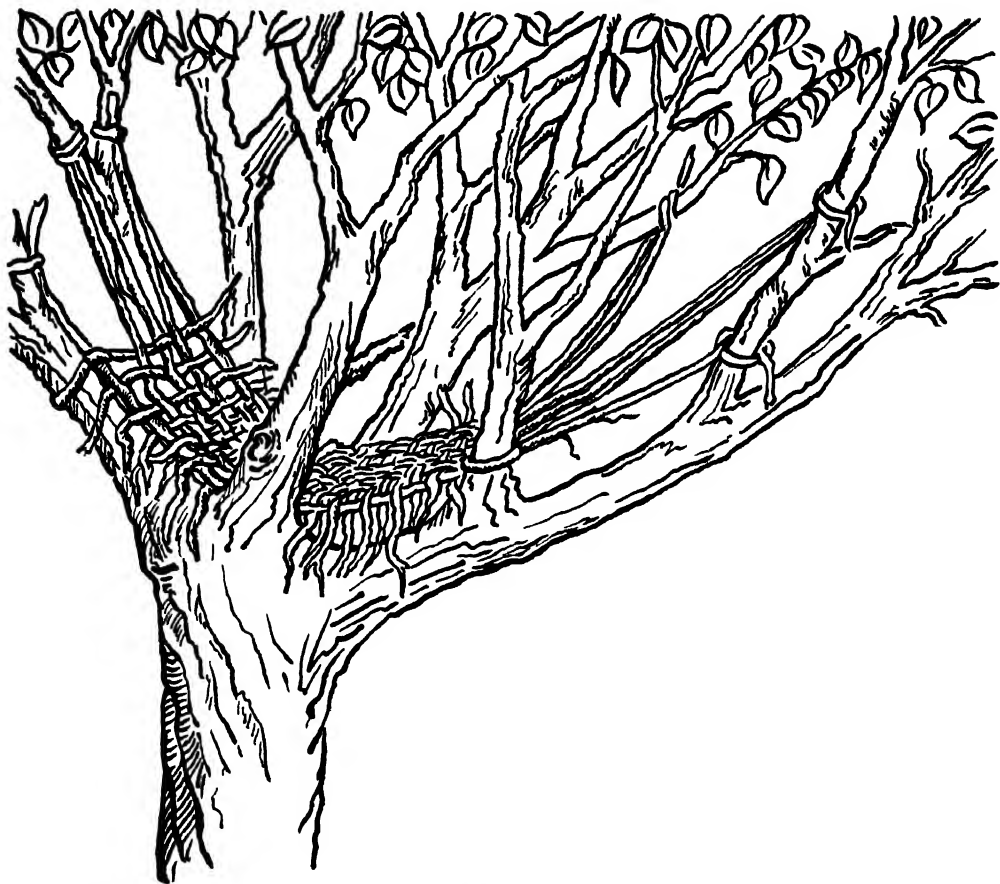


Fig 8 —THE CRADLE IN THE TREF

his father and mother can be modelled in clay or plasticene or little dolls can be used. The great animals can also be modelled in clay such as the mammoth Fig 6 and the long toothed tiger. These animals can also be cut from paper. Fig 2 shows how they can be arranged.

2 Let the children look for or look at stones of different shapes that the tree men might have used. They can choose the best stones for hammers and knives. Let them notice which stones they can hold best. If they find a stone with a sharp edge let them strike the edge of it to see if it will crumble.

They can be shown a piece of flint and learn that stones have names.

3 Let the children try to weave a cradle that Clumber's little sister might have slept in on a tree. They can weave the cradle of plant branches and strong grasses or vines as shown in Fig 7 or of pieces of cane and raffia. They can fasten their cradles in real trees and put their dolls in them. Fig 8 shows a cradle fastened in a tree. The children will remember the rhyme

Hush a bye baby on the tree top

4 Let the children play they are Clumber and his family hunting in the green forests and on plains of long ago.

They can have many adventures and find all sorts of good things to eat. A long continuous story often grows out of Climber's adventures.

5 In country schools the children of six and seven can go on little exploring expeditions to find nuts, berries, and roots that are good to eat. In these outdoor excursions the child is getting valuable experience in regard to his own natural environment. This will help him in his study of history.

6 Let the children draw or model all the fruits and nuts, etc., that Climber found. Fig 5 shows some. They can make a frieze of them. They will be delighted to think of other things that Climber might have found not mentioned in their story—mushrooms, bilberries, dandelion leaves, etc. Some of the fruits and nuts that have simple shapes can be cut by the children from paper and coloured.

### *How Climber learnt about Fire and became less Afraid of Wild Animals*

When Climber grew up he knew all that his father and mother had taught him, but he also learnt some new things himself.

He found that instead of looking for sharp stones to serve as knives, he could chip stones and make them sharp. He used to look about for a big flint of somewhat the shape he wanted. Then he sat on the ground and with a heavy round hammer stone chipped off large flint flakes till the edge of the stone was sharper than it had been. We should not call it sharp for the

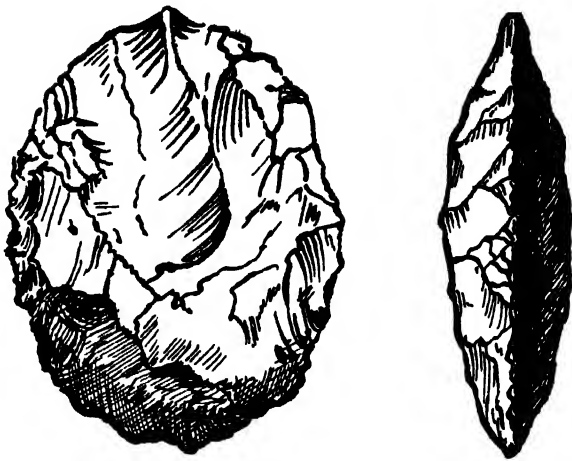


FIG 9—OVAL SCRAPER MADE BY LITTLE CLIMBER FOR SCRAPING SKINS OF ANIMALS

edge was wavy and uneven instead of being thin and smooth. He left one end of the flint round and unchipped so that it could be easily held in the hand. With such a tool as this he could cut up meat, clean skins, and perhaps kill small animals. Some times he made an oval scraper like that shown in Fig 9. This was very useful for scraping the skins of animals that were used for clothing. His father and he had learnt to make simple traps for catching some of the larger animals. Their skins were not only useful for clothing but for making little bags or pouches for carrying their stone tools.

Climber knew something about fire. He had seen a moorland fire and a forest fire when the lightning had struck a dead tree. But like the animals he feared it and thought it a terrible thing. He knew it sent men and animals fleeing for their lives. He never thought at first it would ever be his friend. But he was brave and one day when in their travels his family came to a little wood where a fire had

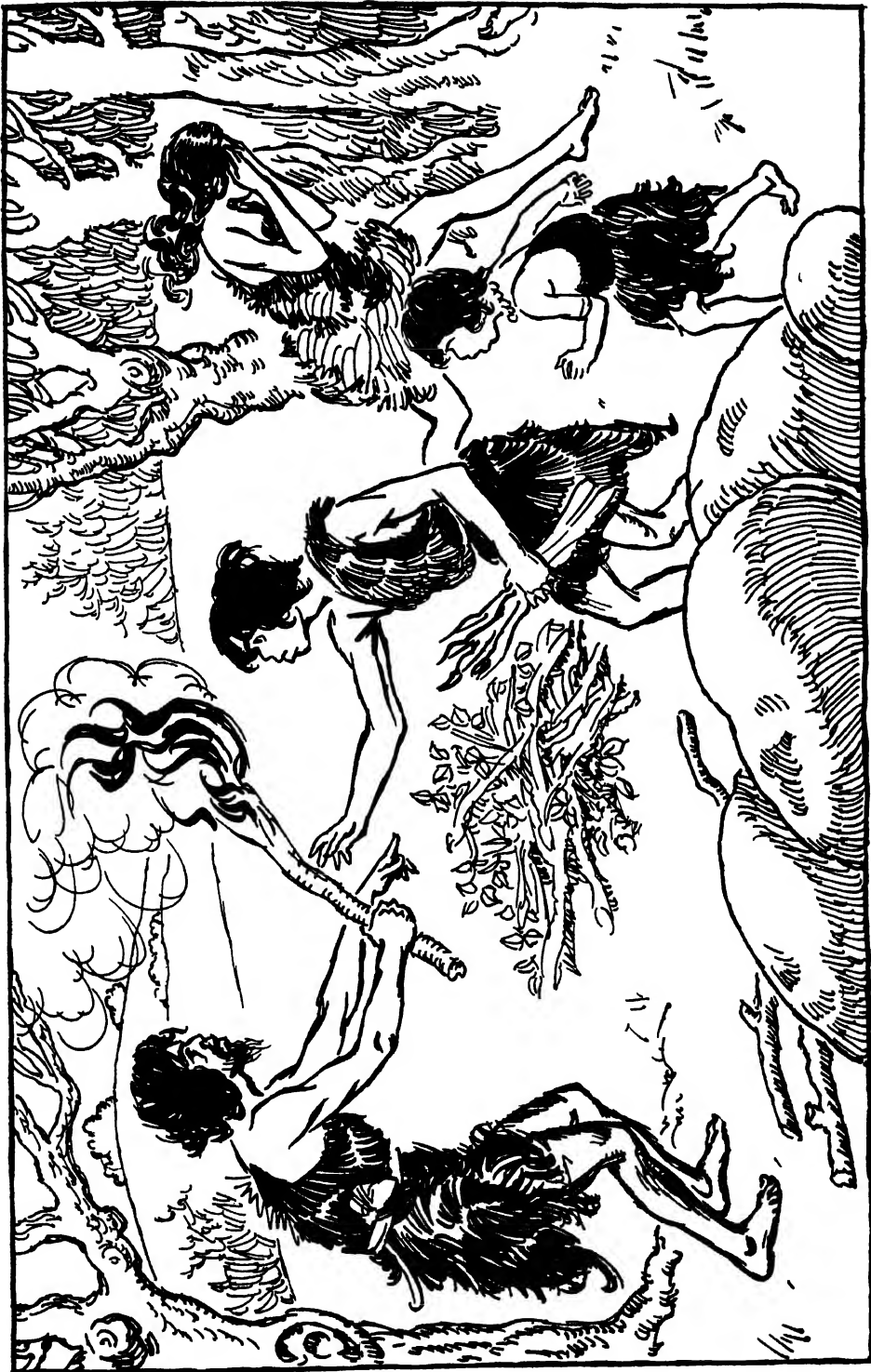


Fig 10 —CLIMBER MAKING FRIENDS WITH FIRE

been Climber noticed the fire burning out in the distance. It was running away! He thought he would follow it. He walked carefully over the blackened branches but as he came nearer to the fire the hot ground burnt his feet. Then he stooped down and picked up a branch part of which was still red hot. He had fire in his hands! He would carry it back to his people! Quickly he ran back and as he ran his torch burst into flame. When his mother saw him she called to him to drop it.

No, he said, let us feed it with leaves and wood. That will please it and it won't hurt us. It shall be our friend. But brave as he was his hand trembled as he carried his branch to a heap of brushwood that his father had quickly collected. With fearful hearts they watched the flames leap up. Supposing these flames devoured them! But no, the little fire burnt steadily and they fed it carefully growing bolder and bolder. Night was coming on and the warmth it gave was pleasant.

Let us sleep by it, they said.

No animals will dare to come near. And they found this true. Lions, wolves, bears, and even long-toothed tigers might howl and roar with rage but none dared come near the fire around which the flint worker and his family slept.

Now they need no longer live in trees; they could sleep on the ground but they dared not let their fire go out. They did not know how to make fire and they might not find another wood on fire. So wherever they wandered they carried a burning brand with them.

Besides warmth and protection from wild animals they soon found that

fire had another gift for them: it cooked their food.

So Little Climber got his wish. He was in a way master of the animals because he did not fear fire and could use it.

You will like to look at Fig. 10 which shows Climber trying to make friends with fire.

### *Suggested Work*

The children will enjoy acting this story. They can find branches or pieces of wood that look like torches. A torch makes a very effective piece of paper cutting. Fig. 11 shows how it can be done. The wood is cut from dark brown paper, the smoke of grey or white paper and the flame of orange or red paper. Fig. 11 shows how the various pieces are pasted together. The background may be a piece of grey or lighter brown paper.

Little ones enjoy drawing torches on the board. They will of course think at once of the modern electric torch. Bright children will compare the two kinds of torches.

## THE CAVE DWELLERS

### *The First Home*

Many many years after the time of Little Climber the winters became colder. In those days there lived a father called Stone worker because he was so clever at making tools from stone. He and his family felt the cold winds although they had new skin clothing and a fire. Whenever they stopped to rest and make a fire (for they carried a burning brand with them) they built a kind of shelter of

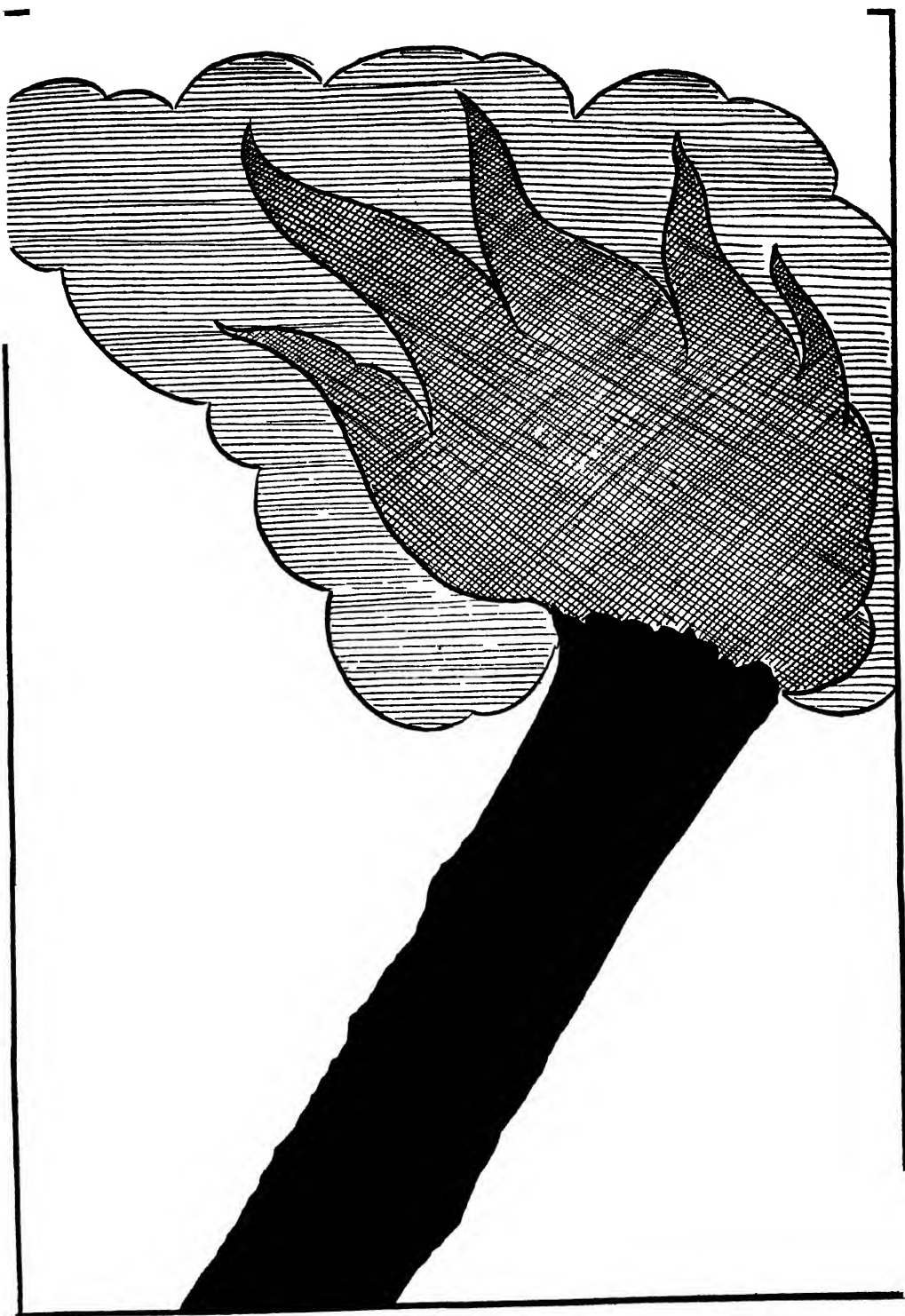


Fig 11 —A TORCH

To be cut from paper    Wood dark brown paper    flame red paper    smoke grey or white

interlaced  
branches to keep  
the wind away

Fig 12 But  
then it began to  
rain and snow!  
Even though  
they built their  
fire under a thick  
tree they feared  
the rain might  
put it out  
Stone worker did  
not know what  
to do He had  
never known  
such a cold  
winter before  
He had brought  
his family to a



Fig 12 - A SHELTER MADE OF INTERWOVEN BRANCHES

sheltered valley where he hoped they  
would be protected from the wind  
and now it seemed as if the rain  
or snow would never stop If they  
had not made friends with fire they  
would have died of cold But supposing  
the fire went out! Stone worker and  
his family as they sat shivering by their  
fire that spluttered in the rain envied  
the great mammoth as they saw him  
lumbering happily along eating grass  
and leaves He seemed to like the  
cold and the heaviest rain could not  
get through his thick hair and wool

He was a terrible animal! As large  
as an elephant and with great curving  
tusks twenty three feet long But  
Stone worker was not afraid of him  
he was far more afraid of his fire going  
out Well he thought I must do  
something or we shall die of cold

Now he had noticed some caves  
along the banks of the river These  
would give shelter from rain and snow  
But whenever he passed a cave he

heard a snarl or a growl The caves  
belonged to the animals In them  
lived cave bears much larger than our  
bears and cave lions and wolves and  
hyenas

But thought Stone worker the  
animals are afraid of fire So he  
and his friends lit a great many  
branches and they bravely threw these  
smoking brands into the caves they  
wanted Out rushed the frightened  
animals from their dens and dis-  
appeared into the forest with howls of  
terror

You will like to look at the picture  
Fig 13 which shows the stone workers  
winning the caves for themselves

As soon as the animals had dis-  
appeared Stone worker and his people  
set to work to build a big fire at the  
mouth of the cave to keep the animals  
out if they came back Then with  
lighted torches they explored the cave  
What a comfortable home they thought  
it would make! They did not mind



FIG 13—THE PEOPLE OF LONG AGO WINNING THE CAVES FROM THE ANIMALS



the smoke that blew in from their fire for now when it rained they would be warm and dry They brought in plenty of dry wood to feed their fire and leaves or grass to make soft beds They felt very secure and happy

The longer Stone worker and his family lived in their cave the more they liked it The cave gave them a place where they could keep the nuts herbs and berries that they gathered The boys helped their father to find stones and chip them into hatchets and knives they went hunting for food and helped to gather firewood the girls helped their mother to make skin clothing and to cook they helped to gather berries and nuts The pile of animals skins grew until there were more than enough for clothes and covering and some were used to make bags for carrying and storing

They did not fear the cold winters now They had many friends too seeking the warmth of their fire for there were only a few fires in those days There were no matches and no one could make fire If they let their fire go out they would have to wait for the lightning to set a tree on fire or for the hot sun in summer to set the dried brambles and grasses burning So you can under

stand that wherever there was a home fire men and women came from different caves to sit around it and enjoy it or to beg for a firebrand

Stone worker's wife was very careful not to let her fire go out and she seldom went far from the cave but worked near it and that helped to make the cave more home like

So you see how fire helped to make people happier and more united When the hunters came home in the evening they told stories around the fire of all that they had done Some times they danced round the fire or acted what had happened at the day's hunting

### *Suggested Play*

Children will like to act this story In the garden they can weave a windscreen for themselves of interlaced branches (the first kind of weaving perhaps ever used) or they can make one on the sand table by sticking pieces of cane or twigs in clay and weaving raffia or grass in and out the spokes They can copy Fig 12 They will enjoy driving bears out of a cave and winning it for themselves—or they can try to show the scene in Fig 13 on the sand table

### CHAPTER III

## THE MIDDLE STONE AGE

More about the Doings of Stone worker and his Family in their Cave   How they made Necklaces  
How they found out how to make Fire   How they learnt to Draw   Suggested Games and  
Handwork   Modelling a Cave   dressing Dolls   making Cradles   weaving Baskets   making  
Necklaces etc

**I**F you look at the picture Fig 14 you can see how happy Stone worker and his family were in their cave. The children brought in fresh moss and evergreens from time to time to scatter on the hard rocky floor. They built a nice fire place just outside the cave. It was made by digging a shallow hole and walling it round with stones.

They were able to work better now they had a settled home. They found more time to improve their tools and weapons. One day they began to make tools of the bones they found in the cave. They fastened hammer stones on to bone handles. You can see in the picture how they tied the stone on to the handle Fig 15. They used strips of leather as we should use string. The little boys loved trying to make tools of all kinds. They made long handles for their knife points so that they became real spears. They put handles on the spear heads in many different ways. Perhaps you can think of ways of fastening sharp-pointed pieces of stone on to wooden handles.

While Stone worker and his boys were busy making better tools and weapons his wife was busy with the skins of animals. When she could not find one big enough for a winter

coat she learnt how to fasten small skins together. She made holes in the skins with a pointed piece of stone or a bone awl. Then she laced them together with sinew thread as you lace up your shoes. She had no scissors to cut or trim her skins with she had to use her stone knife.

While the mother and father and the older children worked at useful things the little ones played with stones or the wonderful teeth and claws of the big animals that their father brought home from the chase. The men were very proud of these teeth and claws because as a rule the best and bravest hunters had the largest teeth from the biggest animals to give to their wives and children.

When Stone worker and the elder boys found time they tried to make these treasures into ornaments. They learnt how to bore holes. It was hard work to bore holes through teeth and claws. But they learned to do it. Then they made necklaces for the women and children. They strung these strange beads on sinews. You will like to look at the pictures Fig 16 *a* and *b* which show some necklaces. It must have been a great delight to Stone worker's wife when her husband thought of making a needle. He got a piece of bone and sharpened it and

smoothed it by rubbing it on a stone. Then he made a hole through the broad unsharpened end. Now his wife could use this both for making a hole and carrying her strip of leather through the hole.

One day Stone worker was sitting on a log of wood near his cave chipping a stone with another stone to make it sharp enough for his wife to cut a skin. The stones that chipped well and became pointed easily were flint stones you remember. Perhaps you have seen a piece of flint. Now the stone he knocked upon the flint was a special kind of stone that had some iron in it and as he knocked and knocked the two stones together they made sparks. These fell upon a heap of dried leaves that had been used as a couch. At once the dried leaves caught fire. Stone worker was very surprised and even frightened. He had made fire like the lightning when it struck a dead tree or the hot summer sun when it shone on dried sticks and grass. All his family began to experiment then and see if they could make fire. But although they struck stones together no sparks came unless they used the stone their father used. It was a long time before they found out exactly what stones made fire but it was a great comfort to Stone worker to know that fire could be made.

Now pretend you are Stone worker and his family and see what a nice home you can make.

### *Suggested Handwork in connection with Stories of the Cave Dwellers*

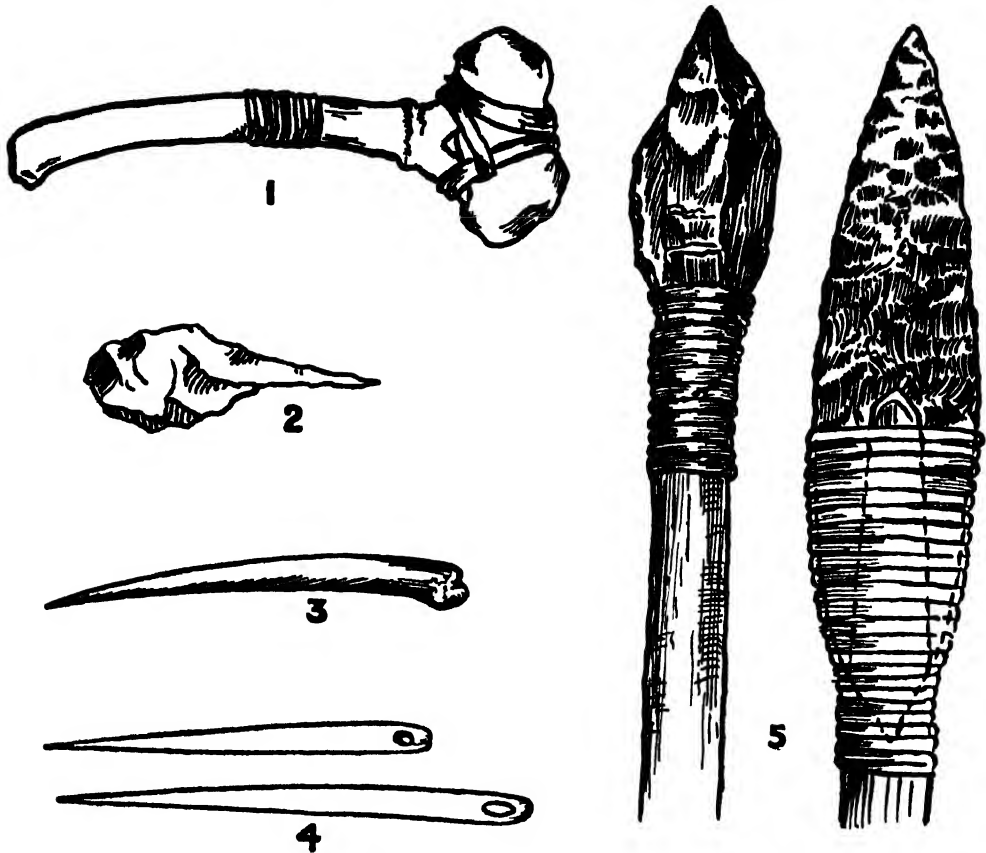
1 The children's love of collecting can be made use of in connection with games and plays about the cave men.

They can collect stones of different shapes. This is a very valuable exercise. They can collect shells, feathers, seeds, leaves and flowers that they think the cave children might have liked to play with. They can string seeds to make necklaces as perhaps the cave children did. They can make a collection of things that might do for awls.

2 The children can model a cave of clay and try to make the scene shown in Fig. 14. If possible they can make one out of doors. They will like to look at pictures of caves. If no clay is available they can use an open box for the cave and cover it with stones or crumpled paper. They can put stones inside the cave. If the corner of a form room is used a fine large cave can be built in this way. The inhabitants of the cave can consist of small dolls dressed by the children in pieces of rabbit skin and old gloves. After a discussion on the methods of sewing used in the Stone Age each child can follow his own method of dressing the dolls. Any awl that it is thought would have been available in the Stone Age can be used. Not infrequently tying will be the method naturally employed by the children as a means of joining their little skin garments. They can make skin cradles in which from a tree or ledge outside the cave the babies can be hung. Pieces of kid cut from old kid gloves can be used and the sewing can be done with raffia. As soon as children realise that the sewing is just like lacing boots they find it quite easy. Building a little fire place of tiny stones and filling it with red paper, making a pile of firewood and adding other details to the scene will delight the children.



FIG 14—THE CAVE DWELLERS THE FIRST HOME



**Fig 15—SOME OF THE TOOLS AND WEAPONS OF STONE WORKER AND HIS FAMILY**

**1 Hammer 2 Pointed flint used for boring 3 A bone awl 4 Bone needles 5 Spear heads**

3 Best of all the children will enjoy playing that they are cave men. A skin of an animal (a rug) or a piece of coarse sacking can be thrown over the shoulder and these held together by means of a thorn, a small pointed bone or a pin. Later the children may suggest tying the garment on the shoulder with thongs. This is how the cave men did it; later on they used leather straps. Sleeves must have come much later when the cave women became more expert with the needle.

They can try to make weapons of stones and sticks.

They can think of and collect things for carrying water to their cave. The

earliest vessels used by man were no doubt shells, horns, portions of gourds, nutshells, fruit skins, or any natural receptacle which came to hand. Let the children try to make a water vessel of a melon or some fruit.

They will realise that the cave dwellers needed baskets. When they lived a wandering life they ate the fruit or nuts as they wandered on, but now they often wanted to carry a great many home to their family.

They made wallets or bags of deer hide that they could sling over their shoulders. The women made baskets of the bark of trees, sewing or pinning the bark together. The children

can have strips of brown paper to represent bark and try to make baskets as the cave women did. The first birch bark basket that the cave woman made was not very strong. She did not cut her piece of bark but she shaped it by making folds in each corner and then fastening the folds with sharp thorns. The children can try to do this with their pieces of paper.

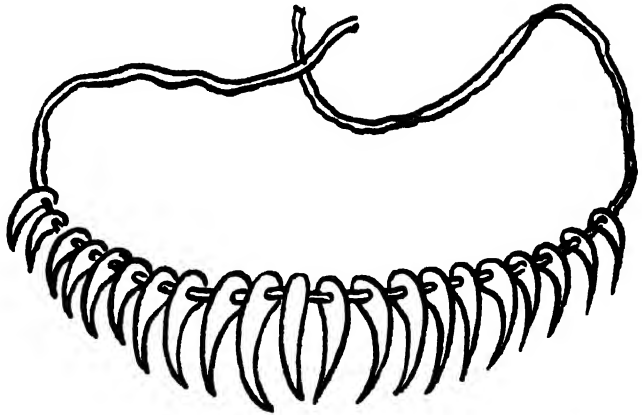


FIG 16 —A NECKLACE OF LONG AGO MADE OF TEETH

Then the women found that by cutting into the sides of the bark they could fold it to make smoother corners.

Let the children fold and cut their brown paper as shown in Fig 17. Then they can sew it with raffia as shown in Fig 18. Some of the women strengthened their baskets by sewing some tough grass around the rim. The children can try if they like to make rims to their baskets. They will delight in using these baskets to collect leaves for making a bed or acorns etc according to the season. The city child will have to make believe or use substitutes for the real things. But the country child can go to the woods and learn to manage

as the cave men did. He can make little baskets as the children of long ago did by pinning or sewing large leaves together.

Besides making baskets of birch bark the people of long ago learnt how to weave baskets of rushes and thin branches. The cave people had known how to weave for a long time. Indeed long before people lived in caves they had woven rough shelters for themselves of interlaced branches.

Let the children weave baskets in different ways.

Figs 19, 20 and 21 show a simple basket. The children cut strips of stiff paper about 11 inches long and  $\frac{1}{2}$  inch broad to represent rushes.

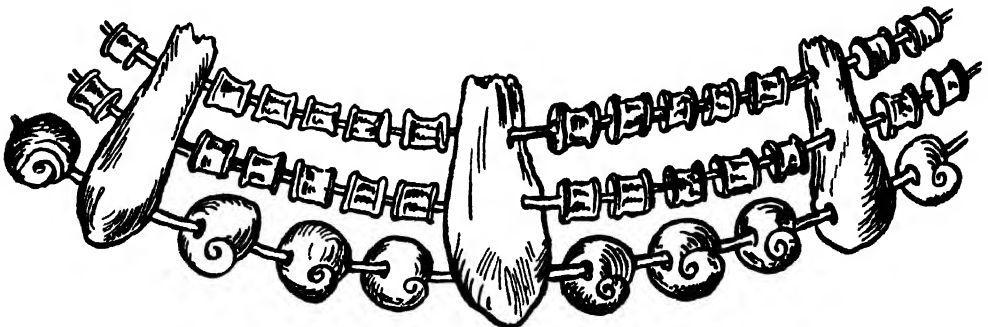


FIG 16b —A NECKLACE OF LONG AGO MADE OF STONES BONES AND SHELLS

(Country children can use rushes or broad grasses) They weave these to form the bottom of the basket as shown in Fig 19 Then they bend the rushes or strips of paper as shown in Fig 20 Next they take a long broad piece of raffia and double it around one spoke they take one strand to one side and one to the other between each spoke as shown in Fig 20 When they get near the top they tie the raffia and bend down the strips of paper to keep the raffia from slipping off (Fig 21) A stronger rim can be made by sewing the turned down ends with raffia

Other examples of simple weaving will be found in the Handwork Section of this Series (Vol III) and also in Handwork the Teachers Treasury (Newnes) and in Weaving and Other Pleasant Occupations (Harrap) Children will enjoy acting all the adventures of the cave men going hunting escaping from wild beasts

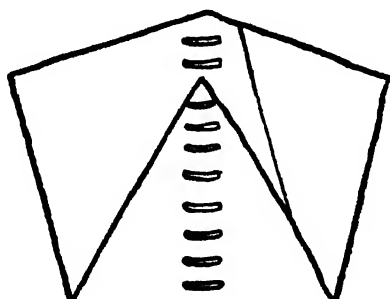


Fig 18 —FINISHED BIRCH BASKET

bringing home the harvests of the woods talking around the fire, or dancing etc etc

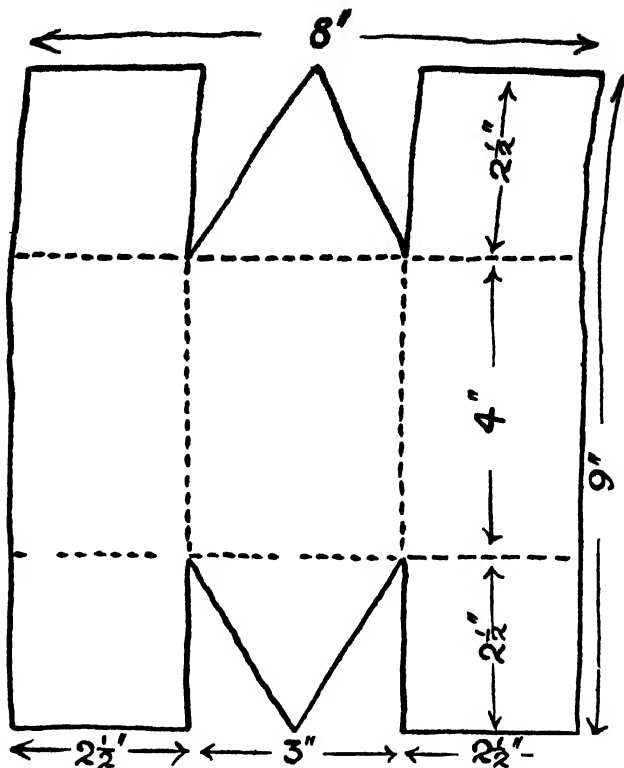


Fig 17 —PLAN OF BASKET

### *How the Cave Men learnt to Draw*

In the long dark days of winter the cave men used to wonder sometimes what to do It was often too wet or foggy to go hunting

One day a cave man called Good Hunter was resting by his fire that burned cheerfully at the mouth of his cave It had been raining all day so he and some of his family were feeling rather bored They had made all the weapons they wanted and there were no teeth or claws to thread

Somehow thought Good Hunter the big animals are getting fewer in number

His children begged him to tell them about his adventures when he was young

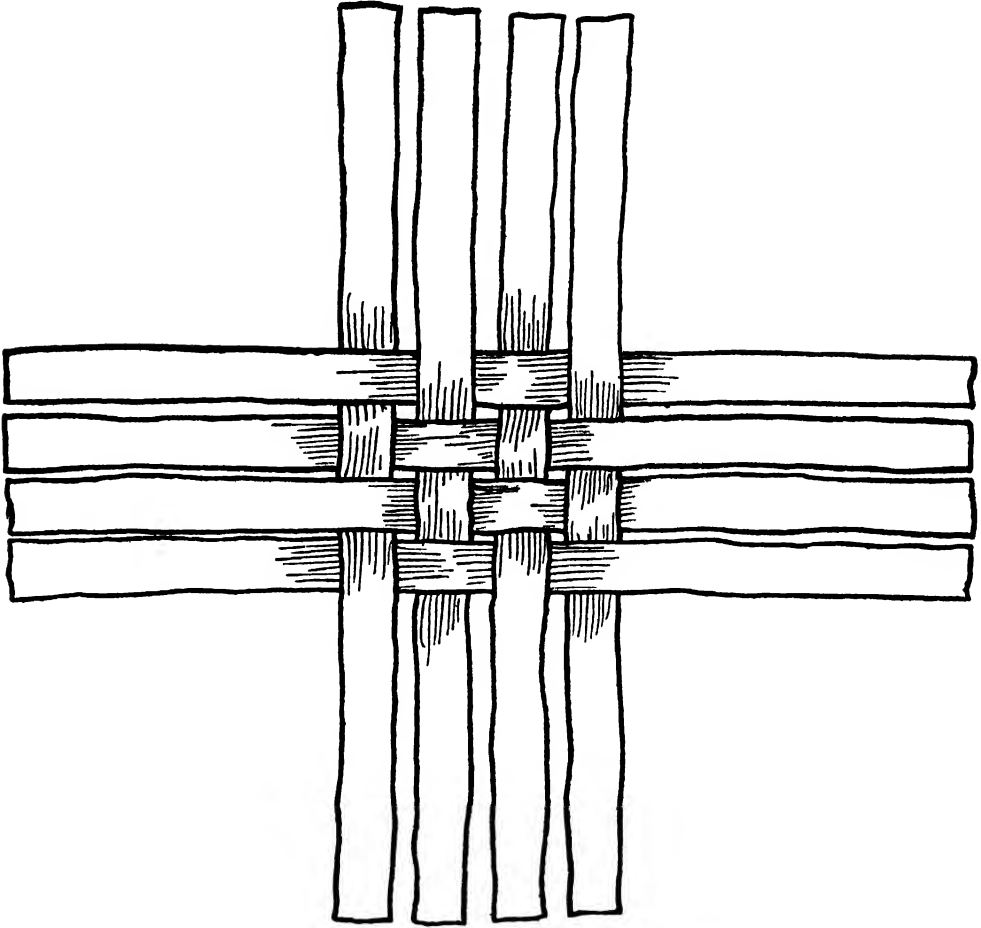


Fig 19 —MAKING A PLAITED RUSH BASKET

When I was young said their father the animals were much larger I remember hunting a deer with such great antlers As he spoke he began to scratch on the wall of the cave with a sharp bone He tried to draw the antlers then he tried to draw a deer and a mammoth He had spent all his life watching animals so he knew exactly what they looked like As he scratched on the wall his wife and family watched him They shouted with delight when they saw a big mammoth appearing It was dark in the cave so his wife held a torch near to give him light

Every evening after that when he had nothing to do he tried to draw His children tried to scratch pictures on flat pieces of bone

Other cave men came to see his drawings for Good Hunter soon learnt to draw nearly as well as we do to day His friends tried to learn to draw but some could not do it their scratches were just scratches

One day Good Hunter tried to colour his drawings

This is how he did it He took a sharp piece of flint for his pencil for he really carved his drawings When he had drawn the animal with his piece



of flint he made some black paint with soot or charred sticks from his fire. Then he painted a black outline over the engraved outline or perhaps he used a charred stick as we use a piece of chalk. Then he took a lump of red earth and ground it to powder to make red paint and a lump of brown earth to make brown paint. Then he smeared the paint on his buffalo or whatever animal he was drawing and blended the red and yellow colours together skilfully with his fingers. His wife made a little lamp for him to use in the dark parts of the cave for some caves went a long way under the earth. Her first lamp was made by hollowing out a piece of chalk (You know how soft chalk is.) In

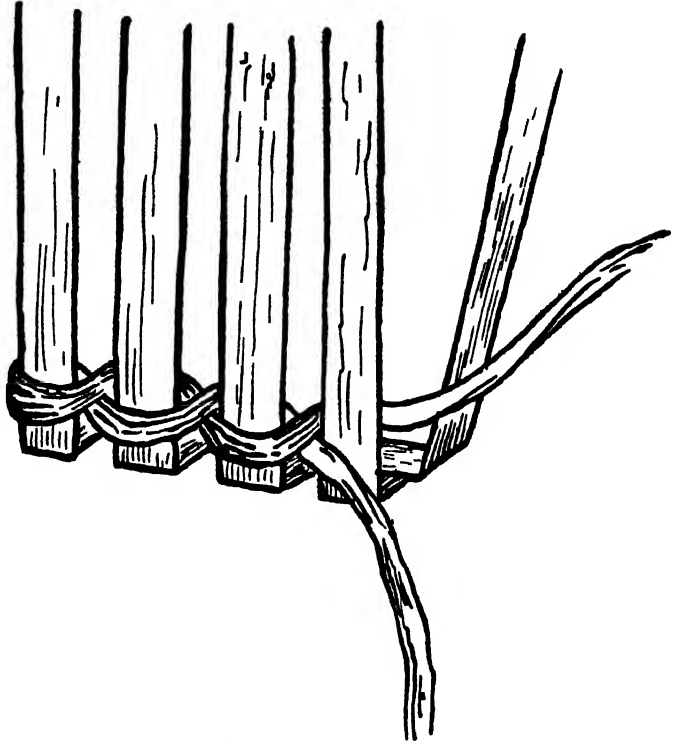


Fig 20 —WEAVING THE SIDES

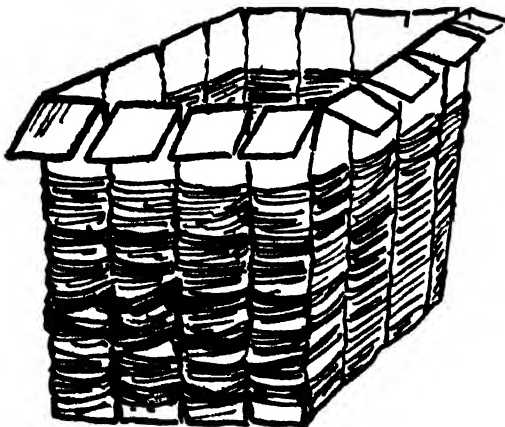


Fig 21 —FINISHED BASKET

the hollow she put a piece of fat meat. This burnt for quite a long time if it was fed with pieces of fat. Later on Good Hunter made a much better and stronger lamp by hollowing out a piece of stone and his wife found that moss and fat gave a good steady light something like the light of our candle. The pictures on the walls made their cave very gay and interesting.

Now you will like to look at pictures of these old drawings and see if you can copy them. Fig 22

### *Suggested Handwork*

It may interest the children to know that some of the wonderful paintings of these people of long ago can still be seen in old caves in France and Switzerland and other parts of Europe but

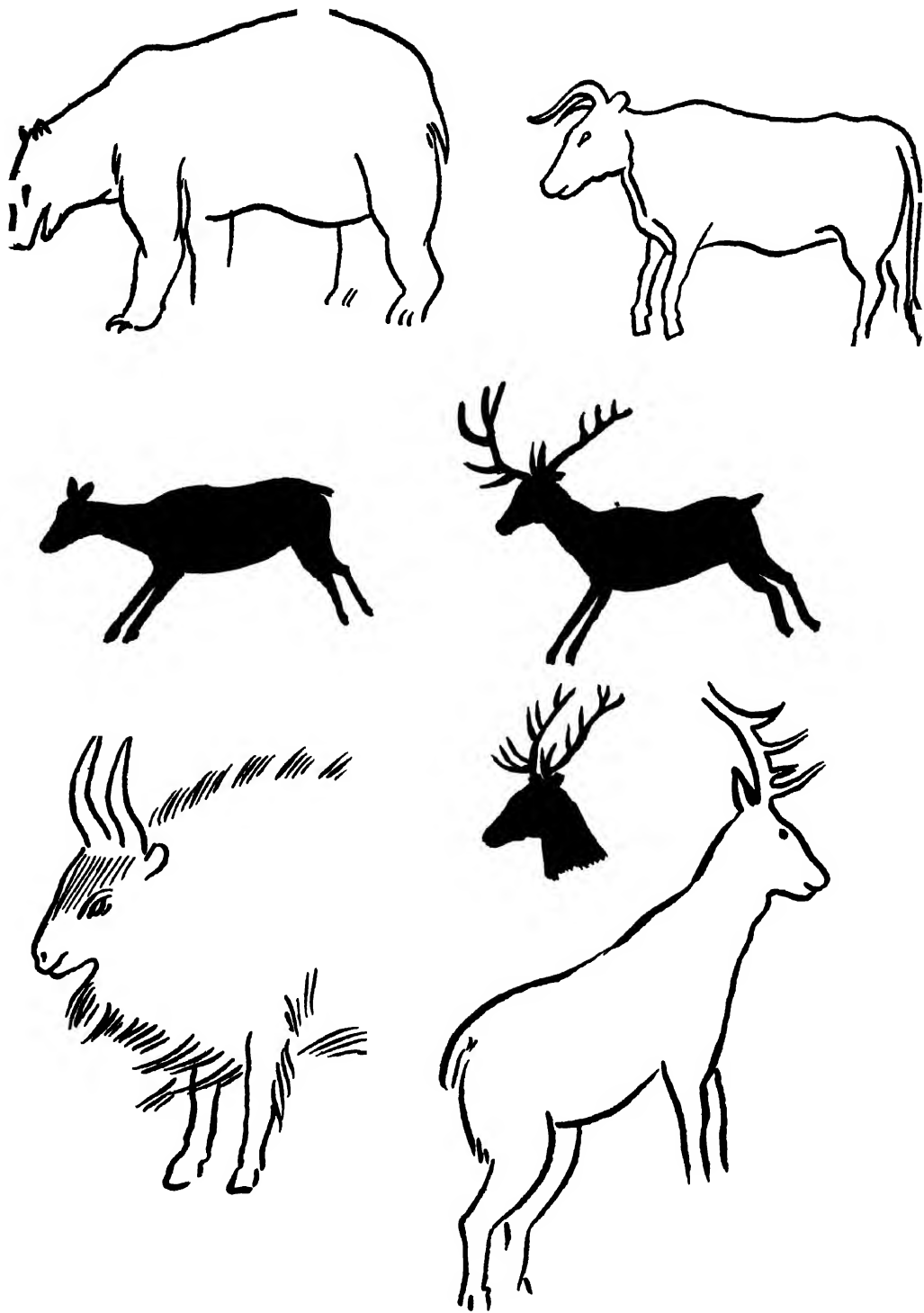
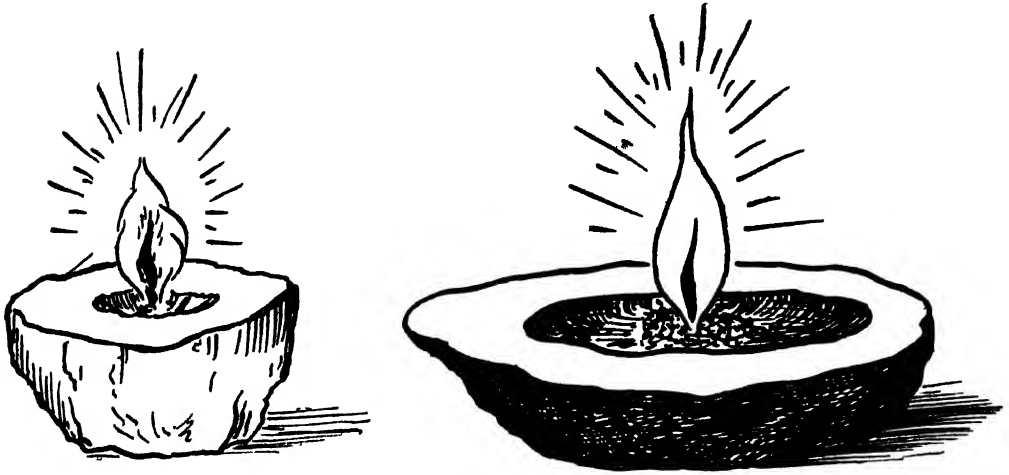


Fig 22 —THE DRAWINGS OF THE FIRST ARTISTS OF LONG AGO



**Fig 23 —LAMPS OF LONG AGO**  
A chalk lamp and a stone lamp

if they are not advanced enough for this it is best to keep the story to a cave man drawing on the wall to please his little children

The children can pretend the black board is the wall of a cave and draw animals on it and shade them in red and brown. They can copy the animals the cave men knew or try to draw the ones they know the cat the dog the horse

They will like to try to make paint but this may prove too messy an experiment though intensely interesting. They can model lamps Fig 23

These lamps look very effective in paper cutting. Grey paper for the stone lamp and white paper for the chalk lamp the flames red or yellow. They can compare these lamps with the torch they made

## CHAPTER IV

### STORIES OF THE MEN OF THE NEW STONE AGE

Flint Mines   How the First Houses were Built   A Day's Fishing   The First Pets   The First Boat   The First Clay Dishes   Suggested Games and Handwork   Clay Modelling

#### *The Flint Mines*

**S**OON the stone workers learnt how to make really good stone and wooden tools and weapons. Some of them made weapons of bone too, fish hooks and harpoons. You shall see pictures of these soon.

They began to try to make their weapons look beautiful. When they had chipped the flint to get it the right shape they polished it with another stone to make it look nice. So now their axes and knives were sharper and very bright and clean looking. Fig 24 shows pictures of some axes and hammers.

They were able to make axes large and strong enough to cut down trees. But besides making big axes they could chip and polish the flints into beautiful little arrow heads. Fig 24 and spear points. So clever was their work that sometimes to day when people who do not know much history find these arrow heads buried in the ground they think they are made by fairies and they call them Fairy Bolts or Elf Darts.

These clever stone workers now found out that flint that was dug out of the earth was easier to chip into the right shapes than flint that had lain on the top of the ground for a long time.

And so they dug deep flint mines with long tunnels. The picture Fig 25 shows how they worked. You can see two men in a flint mine—they are under the ground. Their pick is the horn of a deer and the shoulder blade of an animal makes a fine shovel. In the picture you can see part of the deep pit that they dug through the chalk to get down to the flint. They climbed down their pit by driving pieces of wood into the sides to make foot holes. But it must have been very difficult to climb down. You can see them hard at work digging out the chalk to find pieces of flint. They have made a nice little lamp from a piece of chert.

#### *Suggested Handwork*

Let the children make a deep hole in their clay to represent the pit leading down to a flint mine. They can push little pieces of wood (match sticks) in the sides for steps. They may be able to find dolls of the right size to climb up and down. They can make a shovel of a piece of cane (the handle) and a piece of cardboard (cut to the shape in the picture). They can bind the two together. The pickaxe may be a bent piece of cane or may be cut from cardboard.

*How the First Houses were Built*

Now that the stone workers had such good tools they began to think of building houses for themselves instead of living in caves. You see if they lived in a cave they had to stay in one place but if they could build houses to keep out the rain and the cold they could live where they liked. They could move too whenever they liked. It was difficult to find new caves because there were not many caves. These new stone men had more time than the old stone men because they had better tools and because the great animals that had frightened the old stone men had disappeared—great animals like the mammoth the elephant the musk ox and the long toothed tiger.

In the great forests there were only the brown bear the wild boar and the wolf. They still remained to teach men to be brave. There were too numbers of stags and roe deer herds of wild cattle grazed in the meadows and troops of wild horses. Rabbits

and hares lived in the sunny meadows and made their homes on the edges of the woods. There were all the animals you know and like walking about the country beavers in the rivers bright eyed field mice red foxes slinking through the trees and thrushes singing.

There were many pleasant places to build houses without fear of Mr Long toothed Tiger coming or the large clumsy mammoth knocking them down. They had all gone these great creatures with the Old Stone Men. Now let us see how these new clever stone workers built a house. You can try to build one on the sand table or watch one being built. Then you will understand how they did it. You will want clay or damp sand twigs from the garden or sticks raffia and dried grass. Now the stone workers did not know how to build a wall but they wanted strong sides to their house like the cave walls to keep out wind and cold and prowling animals. So instead of building a wall they dug a pit as in Fig 26. The earth that came out of the pit was heaped up around to form

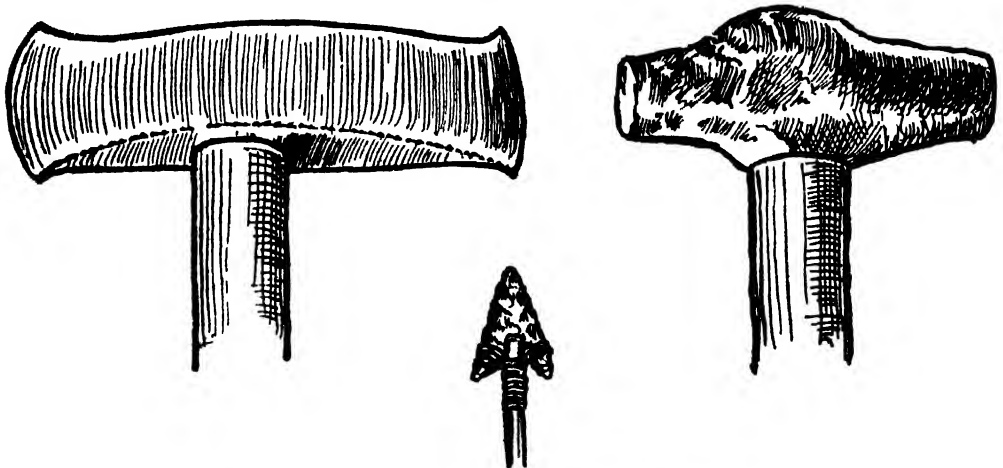


FIG 24 —WEAPONS OF THE MEN OF THE NEW STONE AGE  
Stone axe arrow head and stone hammer



Fig 25 —A FLINT MINE OF LONG AGO  
The miners at work with bone pickaxe and shovel

a kind of wall Then they took a young tree and cut off all the branches except two or three at the top so that they had a nice straight pole This pole was planted in the middle of the floor as you see in the picture It was called the roof tree You can guess why It supported the roof The roof was made of poles fastened to the top of the roof tree and resting on the wall of earth On this frame work slender branches were twined in and out Then the whole was thatched with straw or covered with clay to keep out the damp Sometimes sods were used to cover the roof This formed a cosy little house The floor was covered with stones There was a large flat stone on which to light a fire the smoke of which went out through a hole in the roof A heap of dried bracken made a bed or a couch But it was a very small house so the cooking was generally done outside The cooking hearth was a small pit stones were put inside this pit When a fire was lighted in the pit and the stones became hot the heat of the stones turned the pit into an oven which cooked the meat

When they had once begun to build houses they gradually improved them Sometimes in some places they made rough walls of stone rising out of the ground They piled the stones carefully together so that they did not fall down They made a nice little doorway by choosing two upright stones to stand each side They still had the roof tree but they made their houses much larger so that both the hearthstone and the cooking pit could be inside

They built their little houses close together for company in this way

a village was formed A rough wall of earth or stones was built around the village to keep out wild animals

Look at the picture of a village of long long ago (Fig 27) You can see the low walls of the houses the doors the thatched roofs a bit of the roof tree poking out at the top where a hole seems to be left for the smoke You can see the wall around the village Try to build a village like this on your sand tray

### *Suggested Handwork*

Let the children build houses in different ways from clay and sticks and raffia

Let them try to pile up stones to build a wall

They will enjoy building a village

### *The First Pets The Story of a Day's Fishing*

Besides building houses and villages these men of the New Stone Age learnt how to tame animals so that instead of hunting pigs they kept them at home This is a story of how men first made friends with the animals

Once long long ago in the New Stone Age there lived in a village on a sunny grassy hillside a little boy and girl You know what their house was like you can make it on the sand table or draw a picture of it The little boy was called Thrower because he could throw his spear farther than most little boys and the little girl was called Fleet Foot because even when she was almost a baby she could run quickly

They lived a very happy life Food was always plentiful There were wild ducks in some marshes near there

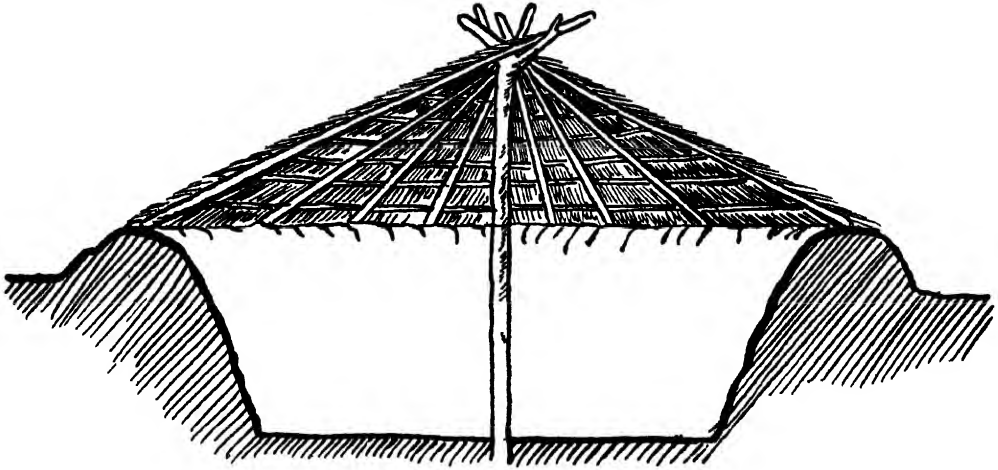


Fig 26 —BUILDING THE FIRST HOUSE

were fish in the rivers Nearly every day their father went hunting and often brought back a wild pig or a rabbit and sometimes a wild bull

Thrower and Fleet Foot never went very far from the village because there were wolves in the forests near They were still only little children so they stayed close to their mother helping her to pick berries and fruit gathering wood for the fire playing hunting games running races and throwing stones and sticks Sometimes for a great treat their father took them out hunting or fishing

Now one fine morning Thrower and Fleet Foot begged their father to take them fishing Their mother agreed to let them go she had some meat at home and plenty of firewood but she thought she would like some fresh trout or salmon The children ran to get their little spears and harpoons They had made their own little harpoons from pieces of bone Their father had beautiful harpoons with long curved points or barbs at each side You can see these harpoons in Fig 28 For

string for pulling in their fish they used long thin strips of leather or a string or rope of twisted grass They all carried sharp flint knives in their belts

As they tramped along their father told them all about the ways of the wild boar and the wolf where they hid and how to hunt them He showed them the nests of wild ducks He taught them how to hide in the tall grass or bushes if they thought a wild bull was coming and what to do

At last they came to a wide flooded river well stocked with fish Their father climbed on to a large rock Skilfully he flung out his harpoon again and again often hauling in a fine fish You can see him in the picture (Fig 29)

Thrower and Fleet Foot watched their father from the bank How they admired him! Then Thrower climbed on to a small rock and threw his harpoon He threw with such force that he tumbled in himself But his father quickly pulled him out again and Thrower only laughed at his wetting



Then he balanced himself on a stone and tried again. He saw a big fish. His harpoon flashed through the air. He clutched the string as it seemed to fly from him. A great fish tugged at the other end. Quick Fleet Foot help me! he cried. His little sister ran to him and flung her arms around him to prevent him from being pulled away. But both children would have been pulled into the water if their father had not come to their help. How proud Thrower felt when he saw the fine salmon that his father helped him to pull ashore! His mother would enjoy that fish.

### *The Return Home    The First Pets*

When the children grew tired and their father saw the sun going down they turned towards home. Thrower carrying his wonderful fish in triumph.

As they were tramping through some long grass and bushes their father suddenly stopped. Quiet, he whispered to his children. And they stood listening with both ears.

Soon they heard a little whimper, a little cry.

Their father crept slowly forward and disappeared in the tall grass. Then he called. Come here, Thrower! Come here, Fleet Foot!

The children ran through the grass and bushes to him. They found him seated on the ground holding two tiny wriggling little animals that tried to lick his hands and give him little bites.

What are they? cried Thrower in surprise.

Wolf pups, said his father. Take one. They won't hurt you. And he put one into the boy's arms and

gave the other to Fleet Foot. Hold them tight, he said, or they will run away.

Where is the mother? said Fleet Foot, for she knew that the mother wolf was never far from her babies. One reason why she and her brother had never seen little puppies like this before was because the mother wolf was so fierce and hid and guarded her little ones so carefully.

She must have been killed by some hunter's arrow, said the father, for she is nowhere about. I would not have called you if she were near.

The children played with the pups while the father watched them. Some times one of the puppies escaped from the children's arms and pretended to run away, but he always came back to them. The puppies seemed to think they had found their mother.

Let us take them home, said the little girl. Let us keep them always.

Their father was astonished at their request. Animals were good for food, their skins were useful for clothing and other things, but he had never heard of keeping live animals. What good would they be?

I want to keep this one to play with, explained the little girl.

So the father agreed and the children carried the two little wolf cubs home, the father carrying the fish.

Their mother was surprised at them when she saw them. What can we do with wolf cubs? she said.

But she let the children keep them and soon grew to like them. They rolled about in the sun and ran to the children to be fed. At first their mother fastened the little puppies to pegs driven in the ground in case they should run away. But day by day as

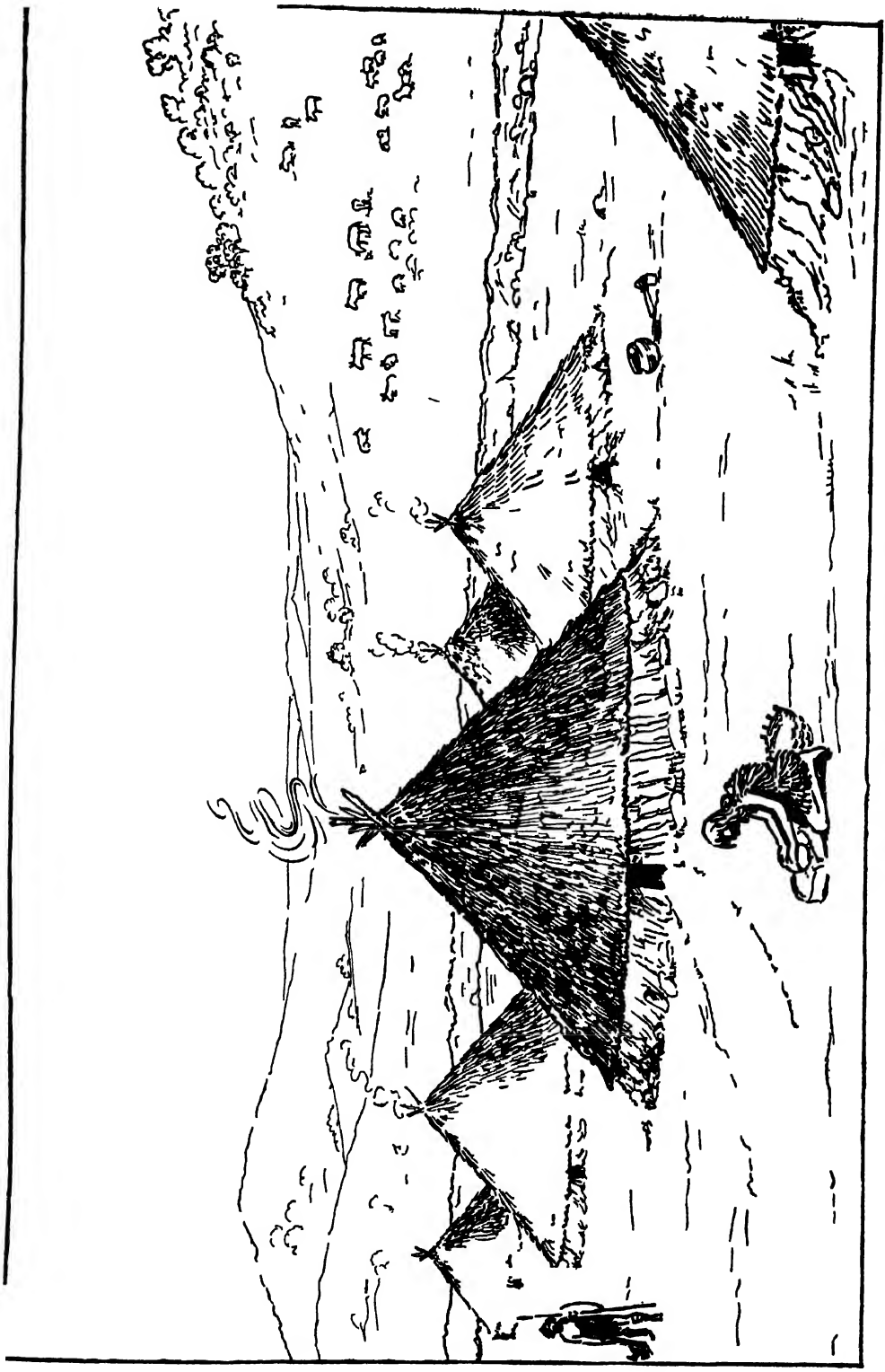


FIG 27 —A VILLAGE OF LONG AGO

the children played with them they all became great friends and there was no need to tie the puppies up. They ran about after the children and always kept close to them. Sometimes they were rather a nuisance to the mother when she was busy if they scampered in and out of the hut too often. The children called them Snip and Snap.

So that is how man found his first animal friend. And as time went on the wolves became more and more dog like. They guarded the children and house from danger by barking at strange wolves. They helped the father in his hunting and played and amused all the family. When other men in the village heard about Snip and Snap they looked for baby animals to train into useful pets—they chose wolf puppies and the young of the jackal.

Slowly these wild beasts changed and became the dogs that men love so dearly to day.

Then the Stone Age people began to think it might be a good plan to make friends with some of the other animals so they did. In time they made friends with the oxen, the goats, the sheep, the pigs and the horses. This made life much easier for them because they had not to wander in search of food. They had animals at home to give them all they wanted.

But they had to work hard to take care of their flocks of sheep and herds of cattle and goats. They had to feed them and find good grass or pasture for them. In the winter they had to protect them sometimes from the cold sometimes from wild animals.

A man who had many animals, large flocks and herds, was looked upon as a very rich man.

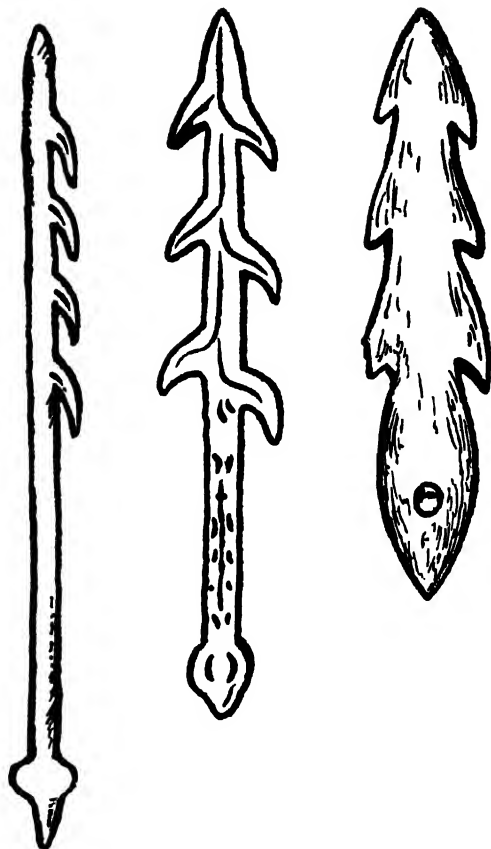


FIG 28 —HARPOONS FOR A DAY'S FISHING

### *Suggested Games and Handwork*

Play the story of going fishing and finding the puppies. Draw harpoons or cut them out of paper. Draw fish or cut them out of paper.

### THE FIRST BOAT AND THE FIRST POTS OF CLAY

#### THE STORY OF ANOTHER FAMILY OF THE NEW STONE AGE

#### *A Village of Round Houses*

This is the story of another family who lived near a river. They had a nice little hut partly hollowed out of the ground. The walls of the house



FIG 29.—A DAY'S FISHING, LONG AGO



Fig 30 —THE VILLAGE OF LITTLE ROUND HOUSES WHERE TIG AND GOTHA LIVED

and the roof were made of branches interwoven and plastered with clay. You can see in the picture this little round house Fig 30. There was a hole in the middle of the roof to let the smoke out.

In this house with their mother and father lived two children called Tig and Gotha. Tig was a boy and Gotha a little girl.

It would seem a very small dark house to you, but Tig and Gotha liked it very much. It was warm and bright with firelight on cold winter nights and during the day they were out of doors. Indeed their mother did most of her work out of doors. There were many other round houses like this in the village. Around the village was a ditch and a wall of earth. This helped to protect the people in the

village. When it rained the water ran into the ditch and that kept the ground dry. Tig and Gotha thought their village a fine place.

There was a good spot not very far away where flints could be found so that the men in the village were able to work hard at making flint axes, knives, arrow heads, hammers, clubs, spear heads, scrapers for scraping and cleaning the skins of animals and even small saws. The children's father was a very clever flint worker, but what the children liked best about their village was a broad beautiful river that flowed at the foot of the sunny slope on which the huts were built.

They were never tired of playing on its banks. They could not often cross to the opposite side because it was too deep for them to wade across.

and there was no bridge But their father had found a way of crossing and sometimes he took them over He had thought of a way of making a boat You can see his boat in the picture With his stone axe he cut down a big log and dug out the middle He also used fire to burn out the middle When they first saw the boat the children thought it was wonderful This first boat is called a dug out Fig 31

Now you will like to know the games the children played on the banks of the river You can think of what you would do They waded in the water where it was shallow and dabbled about in it trying to catch fish they played with the mud and made houses and villages like the real ones they knew Sometimes they cut the reeds and wove little baskets or mats They had watched their father twining branches in and out to make the walls of their house and their mother weave thin branches and reeds together to make baskets for carrying nuts roots or fruits

They sometimes sat in their father's boat they were quite safe there because their father had cut strips of hide to make a rope and had tied the boat to a tree so that it could not float away

One fine day when the children were

playing by the river they planned to make a toy village So they set to work to gather reeds and weave little round huts that they covered over with mud By evening they had made a big village and they were quite sorry when their mother called them to go in to supper and bed Fig 32

The next day when they returned to the river they found that the sun had baked the mud village until the houses were all so hard that they could be picked up and moved about wherever the children wished

Look cried Gotha holding a house upside down It's just like a basket covered with mud I think it would carry water She stooped down and filled the little house with water Sure enough she had guessed right The water remained in the house and not a drop leaked out

Just then their mother came to the river to get some water She had nothing to carry the water in but a tightly woven basket and of course it often leaked out of that When she saw what her little daughter was doing she said Well I know the sun hardens the mud on our houses but I never thought that baked mud would hold water

She told the children to bring their mud baskets home and she would

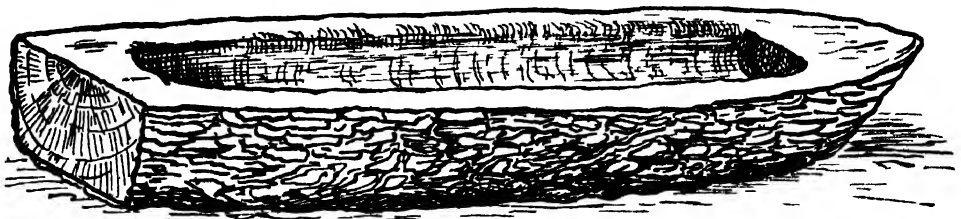


Fig 31 —A DUG OUT THE FIRST BOAT

see if she could use them for cooking. You see this mother of long ago had no cups or saucers or plates or pots or bowls as we have. Her husband had chipped a big hole in a great block of stone and in this she kept water but it was too heavy to put on the fire. If she wanted to make the water hot she had to drop hot stones in. You can understand how pleased she was to have found perhaps a new way of cooking. The children too were delighted because their mother was interested in their play.

When they got home the mother filled the mud basket with water and pieces of meat and placed it on the fire. But the water had been touching the mud so long that the mud grew soft again and water and mud dripped into the fire and nearly put it out and the meat was spoilt.

The mother and children were very disappointed. In the evening when their father came home Tigris and Gotha told him all about their clay baskets and how their mother had tried to cook with them. He was very much interested. He raked the fire over to see if there was any trace of the clay basket left. He found a large piece of mud and pulled it out with his stick. When it was cold enough he took it up in his hands and tried to break it. He found that it was hard like a piece of stone. He said to his children, "I think the fire has changed your mud into stone. I will put this piece of your mud basket into water and in the morning we will see if it turns to mud again or if it remains hard like stone." The children were pleased with this idea. It seemed wonderful to them that mud should become stone.

They were up early the next morning and they found to their delight that their piece of mud was still as hard as rock.

Their father was now quite sure that it was the fire that had changed the mud into stone. So he made a basket and Tigris made a basket and Gotha made a basket. They lined them well with mud then they dried them in the sun. The father built a big fire in the open and placed his basket and the children's in the middle of the flames. He cooked them well and when he scattered the fire he found that the mud baskets had become hard stone pots that would hold water and could be used for cooking on the fire.

So it was Tigris and Gotha who made the first mud basket or bowl. Their mother who saw how useful it would be in cooking and their father who found out how to make the mud or clay stay hard by baking it in the fire.

Their father told other people how he had made his pot and it was not long before everyone in the village was making pots of clay. There were many different shapes because mud is easily formed and moulded when it is soft. Look at the pictures of the pots, Figs 33a and 33b. They thought too of many different ways of using these pots.

Then because people like to have pretty things around them they began to decorate their pots first with scratches or lines then with paint (red and brown earth powdered and mixed with water). They found that fire would bake the paint so that it would not wash off.

Now living in huts instead of caves with animals for friends with plenty



Fig 32—TIG AND GOTHA MAKING A TOY VILLAGE

of polished stone tools and clay pots and dishes to make work easier the men of the New Stone Age were able to live safe and comfortable lives

be the table where the children do their clay modelling )

### *Handwork*

Children will like to make the village of little round huts that Tig and Gotha made in Fig 32

They will like to experiment in making bowls and pots of different kinds

They can imitate the people of long ago and work as they worked this makes a fine play

#### *1 Fetching the Clay*

They go to the part of a river where they know there is good clay for making pots—not all mud makes pots—only mud made of very fine particles—and this mud is called clay They fill their baskets with clay and carry it home (Home will

#### *2 Mixing and Preparing the Clay*

They mix some sand with the clay kneading it carefully with their hands as if they were making dough The people of long ago found out that clay without sand or with too little sand was apt to crack when it came to be baked (Later on when they hear the story of the Israelites making clay bricks the children will understand why they mixed chopped straw with their clay This took the place of sand and prevented the clay from cracking )

#### *3 Making the Pots*

They can do this in different ways  
(a) Take a lump of clay and hollow it out with the fingers To help them



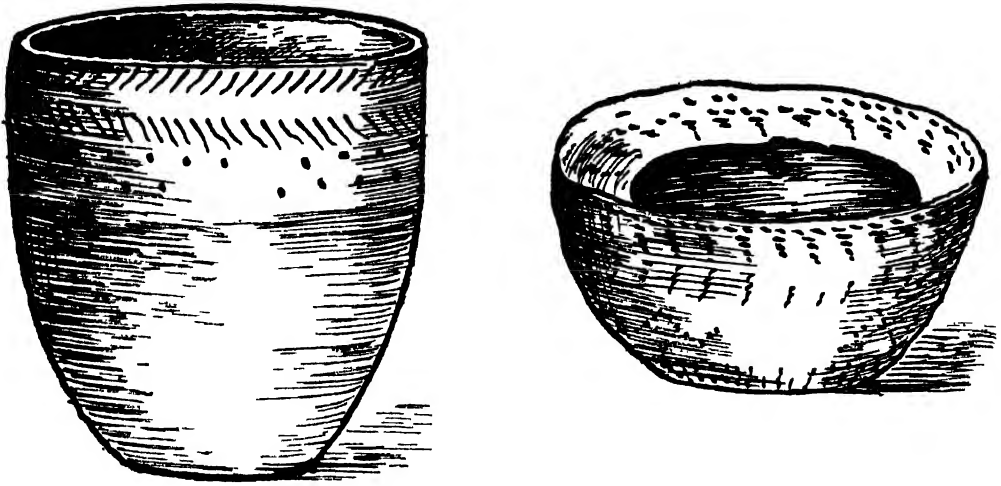


Fig 33a —CLAY POTS

to shape the bowl they can use a flat stick and a smooth stone. The flat stick will help them to build up the sides and they can smooth the inside with their stone. Small vessels were always made in this way.

(b) A mould may be used as a core around which clay is pressed or it may be lined with clay. The shape of the clay vessel may exactly follow that of the mould or the latter may be used as a starting point from which vessels of various shapes may be fashioned. Sometimes gourds, shells, and other natural objects were used as moulds but more often baskets. This is how the people of long ago worked and

the little ones can easily imitate them. They took a round basket or a tall basket roughly made of reeds, then they took a piece of clay and rolled it on a flat piece of stone until it looked like a long piece of thick rope. This was picked up and coiled round in the bottom of the basket

so that it filled up the bottom.

It was pressed and pinched together with the fingers and a pebble until it was flat and smooth. Then another piece was rolled out and this was coiled round as before so that the sides were gradually built up. The coils had to be continually pinched together and smoothed.

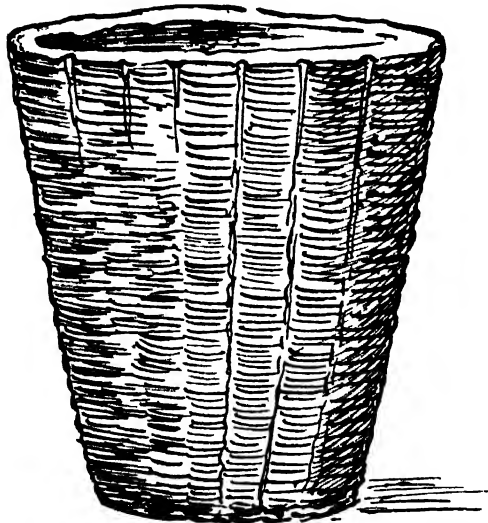


Fig 33b —A CLAY POT MADE IN A WOVEN BASKET

The weaving shows on the clay

#### 4 *Decorating the Pots*

The large pots made in baskets were already decorated for the pattern of the weaving showed on them. Little pots made by the hands only were decorated with a bone awl. With this bone awl patterns of lines and cross lines and dots were made upon the soft clay. The children can easily imitate these patterns with a pointed piece of wood. Some patterns may have been made by small shells or tiny stones. The children can experiment.

#### 5 *Baking the Pottery*

First they were left in the hut to dry. When they were dry the large pots were lifted out of their baskets and very carefully and lightly scraped and rubbed with a piece of wood. A large fire was lit out of doors. The fire was raked away to one side and the pots were placed upside down where the fire had been. Then sticks and charred and burning wood were all piled over the pots. Little faggots were laid all round. A good fire was kept up until the pots were red hot. Then it was allowed gradually to die down of itself and there were the pots baked hard and sound.

Some pots were made by smearing thickly the inside of a rough reed basket with a mixture of clay and sand letting it dry and then placing the whole in the fire. The rushes quickly burnt away and the pot was left.

The making of primitive pottery does not present many difficulties to little children. When they have made their pots in whatever way they like they should be allowed to dry for about a fortnight before the firing is attempted. The ideal way to proceed is to let the children collect their own wood and build a fire in the playground. If this is impossible the pots must be baked in the oven. In any case some of the pots will be sure to crack but this must have occasionally happened to the hard working Stone Age women.

Further details about pottery and clay modelling for children will be found in the Handwork Section of *The Teacher's Treasury* (Newnes) and in *Weaving and Other Pleasant Occupations* (Harrap) and in Vol III of this Series.

Figs 33 *a* and *b* show some examples of primitive pottery that the children can copy.

## CHAPTER V

### THE BRONZE AGE

The Journey of Tig and Gotha   A New Way of making Weapons and Tools   A New Food  
A Visit to the First Smith   Planting reaping and grinding Corn   Spinning and Weaving  
Suggested Games and Handwork

#### *A Real Journey*

**T**HIS is a story of Tig and Gotha when they were grown up. They spent a very happy life in their little village of round houses. Their mother and father loved them very dearly. They were good children always eager to learn and to find out how to do things.

Now one day when Tig and Gotha were about twenty years of age a stranger came to the village. He had wonderful tales to tell of different ways of living. But what interested Tig and Gotha most was his story of a village where they made axes and knives of a new material. It was not stone nor bone nor ivory nor wood nor clay. It was stronger than stone because it never broke as a stone axe often did. Tig wondered what it could be. He looked all round him and wondered how anyone could find anything stronger than stone. He talked about it to his sister. They both longed to see this village. At last they begged their father and mother to go with them and find a new home. To their delight they agreed. They gathered together their stone weapons a few tools and some skins. They chose their two favourite dogs to go with them. Then one fine morning the little family said good bye to their

neighbours and set off on their journey a real journey of discovery not a ramble in the country to find berries or to hunt wild animals.

At first they knew all the country they were passing through because Tig and his father had often hunted there but soon they came to unknown land. The sun guided them. The village they wanted to find was in the west so the little family walked towards the setting sun.

Sometimes they stopped for a week beside a stream or lake while the father and Tig went hunting to get a supply of food. They made a fence or shelter of branches to protect them and here Gotha and her mother would cook and attend to their duties as though they were at home.

The two dogs loved scampering about and as the sun shone most of the time they were all very happy.

Sometimes they came to a village. Then the father left his family hidden and went forward with open arms and hands to show that he was a friend. As a rule the villagers were kind to them and gave them food. The houses in the villages were often like those that Tig and Gotha knew how to build some times they were larger and many had roof trees and low stone walls.

At one village they learnt about a

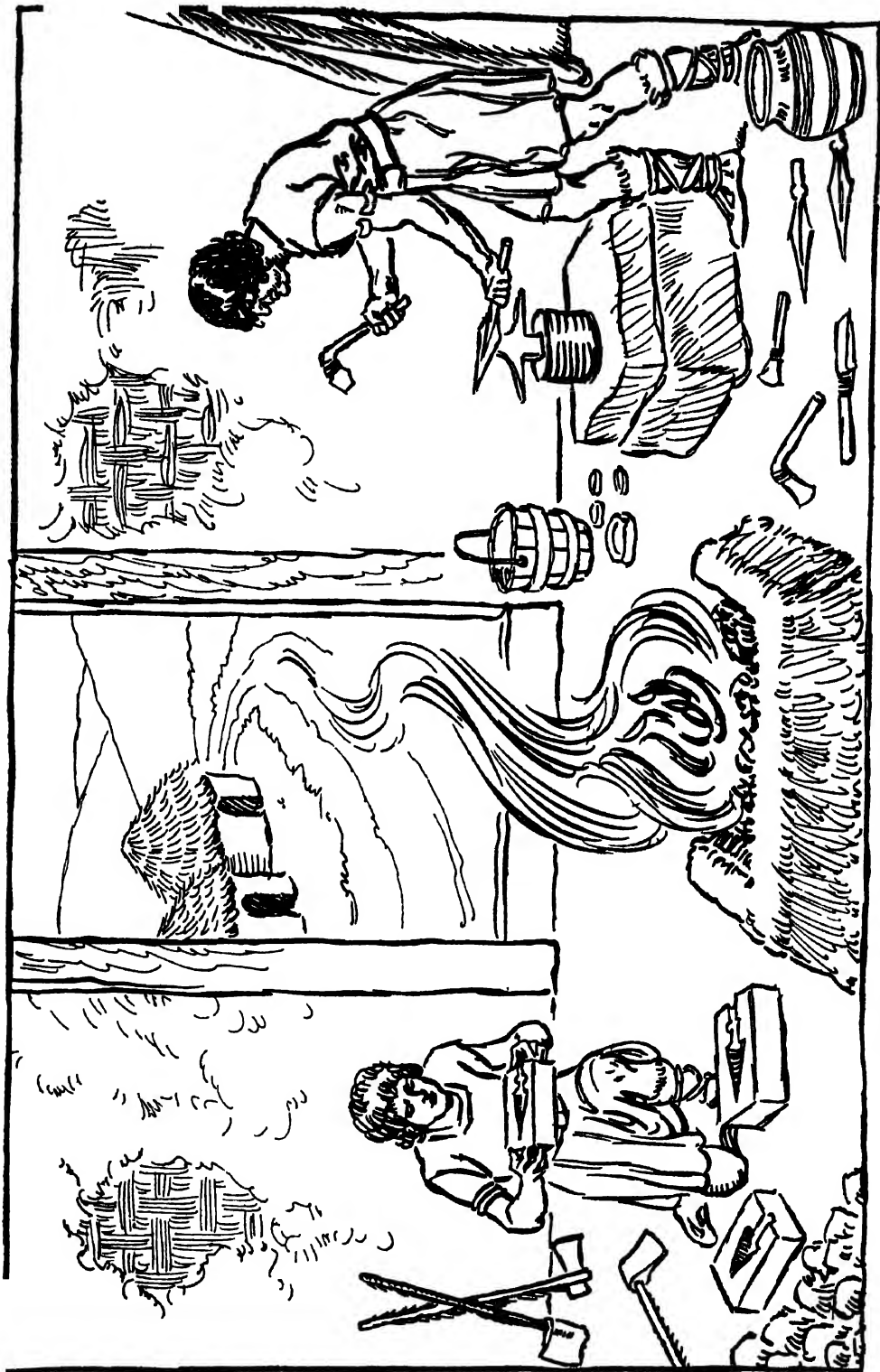


FIG 34 —THE FIRST SMITH OF LONG AGO MAKING BRONZE WEAPONS



Fig 35 —PLANTING THE FIRST FIELD OF CORN

new kind of food This was a great discovery because up to this time the little family had lived almost entirely on meat and fish and there were not many different kinds of meat Fruit berries or herbs they could some times pick but it delayed the journey if they stopped too long searching for them

The new food they were given at one village was a kind of bread made from ground seeds that grew in this part These seeds or grains were powdered and mixed with water and formed into flat round cakes which were cooked on flat stones heated in the fire This was the first bread that people made The seeds they crushed were grains of wheat

The family enjoyed this new food and Gotha and her mother watched very carefully how it was made and asked many questions about

it They learnt that wheat must be golden before it was picked It must be ground to powder between two stones and then mixed with the right amount of water They noticed how much water was used When the little family left this place where wheat grew they carried a jar of wheat that the village folk had picked for them

After some days journey they came to a fine village The houses had high walls made of stakes interlaced with branches and covered with mud or clay Tig was very excited here he thought he would learn about a new way of making tools

He was right The people here had axes and knives made of shiny golden red material They were very friendly to the new comers

Tig at once hurried to the house where the smith lived who made these wonderful

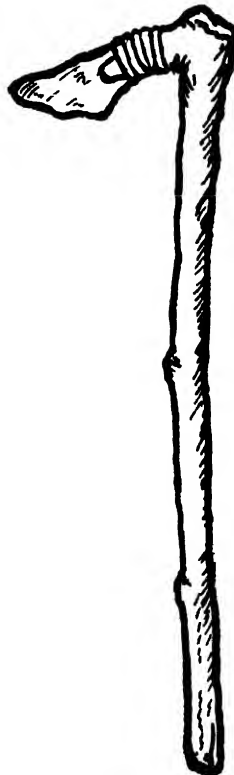


Fig 36 —THE FIRST HOE



Fig 37—REAPING LONG AGO THE FIRST HARVEST

new tools He wanted to learn all about them

In Fig 34 you can see the house of the first smith of long ago You have perhaps seen the shop of a blacksmith who works with iron This first smith that Tig found knew nothing about iron he was making tools of copper and bronze

The smith told Tig where he found the copper He dug it out of the ground It was in pieces of rock When the pieces of rock were heated the copper melted and ran out as if it were hot syrup It could then be moulded and hammered into any shape It made beautiful ornaments because it glittered so brightly

Tig enjoyed watching the smith and his son at work They showed him how to make copper spear heads First the son melted the copper in the fire When it was melted he poured it

into a hollow mould the shape of a spear head (just as your mother pours liquid jelly into a mould) When the copper had set (in the picture he is looking to see if it has set) and was quite hard he took it out of the mould and gave it to his father to hammer so that it became quite flat at the edges The father could hammer the copper into all sorts of beautiful shapes he could make brooches for his wife to wear pins sickles for cutting wheat swords hammers chisels axes When he wanted to make really strong hammers and axes he melted another substance in the copper called tin This mixture was much harder and tougher than pure copper Such a mixture is called bronze

Look at the picture and see some of the copper and bronze tools etc made by the first smith

The smith was so busy working with metals that he had no time to look after sheep or cattle or to plant or reap wheat. But the people in the village gave him the food he wanted in exchange for his tools and weapons. There was no money in those days nor shops though the smith's house was a little like an ironmonger's shop. Tig stayed at this village and himself became a famous smith.

### *Suggested Games and Handwork*

Going a journey in England long ago

Picking grains and trying to make bread

Modelling a smith's house of long ago. It can have woven walls or stone walls—pieces of stone held together by clay.

Learning how to use a mould. The child can shape damp sand in moulds

of different kinds. Boxes, cups, saucers etc. will serve as moulds.

Learning the names of metals: copper, tin, bronze, iron, gold, silver. Collecting examples of these metals—a farthing or penny for bronze, a copper kettle, a tin canister, a sixpence for silver. The children will notice at once the number of iron things they can name or find and perhaps realise how iron has taken the place of bronze.

The children can play at keeping (1) A smith's shop of long ago, (2) an ironmonger's shop to day, (3) a silver smith's shop, (4) a blacksmith's shop.

They will like to learn the poem about the blacksmith (Little Gem Poetry Books, Infants Book, Bell 6d.)

### *What Tig and Gotha learnt in the Village*

The little family liked the new village so much that they got permission



Fig 38 —GOTHA GRINDING CORN

from the chief man of the village to build a house and live there

Tig helped the smith with his work Tig's father planted his grains of wheat as he saw the other villagers do and Gotha helped him

You can see them in the picture (Fig 35) The hoe Gotha used was made of a branch with a sharp bend in it A piece of flint was fastened into the split wood by wrapping around it many layers of leather thong (Fig 36) With this hoe they dug up the ground to make holes for the seeds When the wheat was ripe her father reaped it at first with a flint sickle You can see him in the picture (Fig 37) It was rather slow work but when Tig made him a fine bronze sickle he got on more quickly

The father liked the life of a farmer it was more restful than going hunting or fishing now that he was getting older He tried to grow other things besides wheat and he kept a few pigs and sheep and cows

Gotha became very clever at making bread

In Fig 38 you can see how Gotha ground the wheat into flour by using two stones

Gotha married a farmer in the village and the family decided to live there always The chief man of the village was a good man and kept order so that there was no quarrelling or fighting

When Gotha's children were growing up the village people were beginning

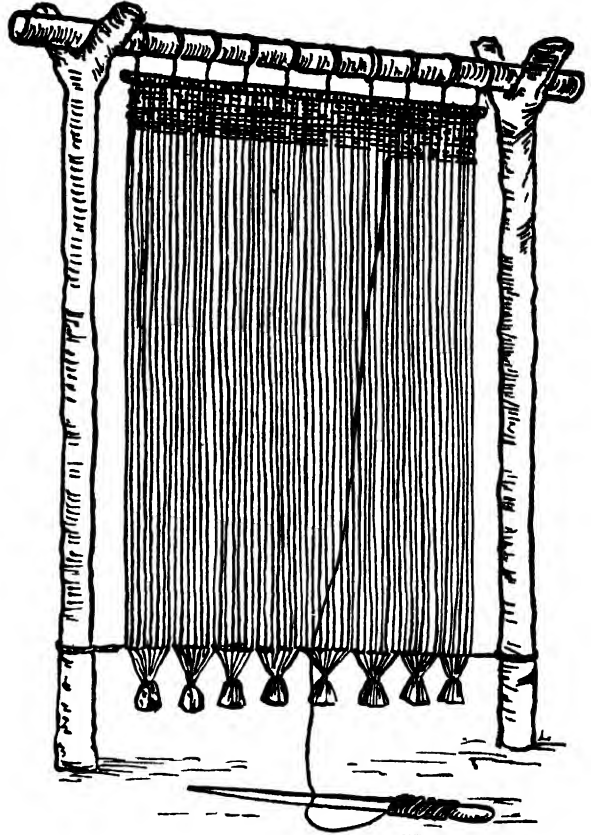


Fig 39 —A LOOM OF LONG AGO

The loom Gotha used

to find a new way of dressing So far all the people had dressed in leather made from the skins of animals But now they found out that by twisting together pieces of wool from the sheep they could make a long piece of yarn or wool They had often twisted strips of leather or grasses to make ropes but this twisted wool made a fine long thread that would not break easily It could be used as a fishing line

Then Gotha tried weaving the threads of wool together as she did rushes and so made the first bit of woollen cloth But the long woollen threads on the floor would not lie





Fig 40 —THE FIRST PLOUGH

straight like the reeds and this made it very difficult to weave the woollen thread in between. So she got her husband to make her a wooden frame to which she could tie the threads. When she sat down in front of this frame the threads were held so tight and straight that she could easily weave a long piece of wool in and out between them.

In Fig 39 you can see a fine new loom that Gotha's husband made for her. The warp threads that stretch across the loom have weights at the end to keep them straight and steady when Gotha weaves the weft in and out. She uses a pointed stick to guide the weft threads in and out.

So Gotha made the first piece of cloth—coarse and uneven in places, here woven too tight and there too loose, but still the first piece of cloth. Thus working and living together peacefully the people of the village grew wiser and learnt better ways of making things. They were always eager

to learn new things from any strangers that came and sometimes they traded with other villages, that is they exchanged grain for furniture or pots. You see some villages had better clay for making pots than others, in some the flint stone was better, some had more copper ore and so on.

As time went on they learnt how to use other metals besides copper, tin, silver and gold. They learnt to use iron. That was the beginning of the Iron Age, the age in which we still live.

### *Suggested Games and Handwork*

Most of the above story can be best told through handwork and should

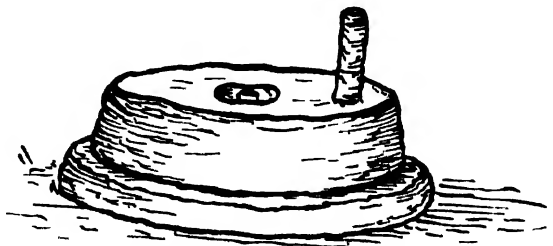


Fig 41 —A ROUND MILL FOR GRINDING CORN

indeed be built up in connection with the handwork lesson

## *The Story of the First Harvest*

Let the children try to make a hoe from a stick bent at one end Let them try to hoe the ground and pretend to plant seeds This may lead to a talk about the plough Show them Fig 40 which shows the first plough

Let them draw or cut out sickles

## *Grinding Corn*

Let them find suitable stones A millstone must be heavy They may think of better ways of using mill stones Fig 41 shows a round stone that turns on another

## *Spinning and Weaving*

Spinning is twisting wool to make a long thread Let the children try to twist some wool with their fingers They can be shown how Gotha learnt to spin

She sat on the ground she had a bundle of wool from her sheep beside her This she had washed and combed and tied on to a stick to keep it tidy

Her spindle consisted of a piece of stick sharpened at both ends It was about a foot long and weighted near the bottom with a lump of clay This helped to twist the spindle Holding a bunch of wool in her left hand Gotha pulled out a little wool and twisted it with her fingers until she had a thread about 18 inches long She fastened this to a little nick at the top of her spindle She set the spindle spinning with the right hand and paid out more wool with the left hand When the spindle

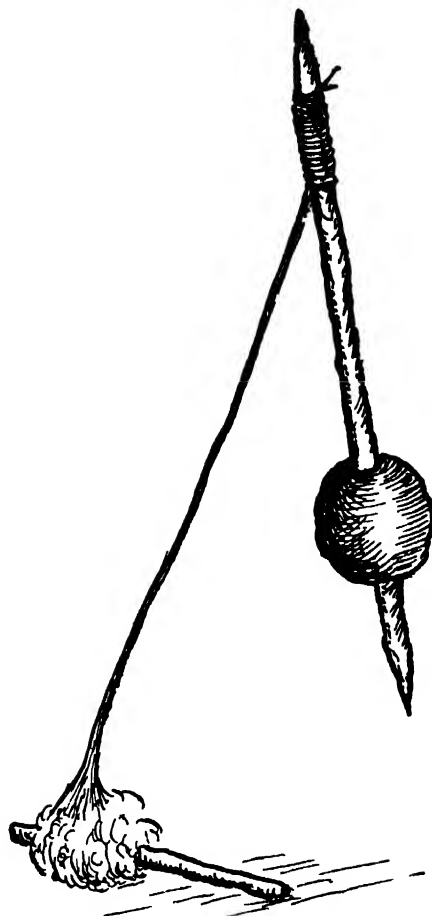


Fig 42 —A CHILD'S REPRESENTATION OF SPINNING

stopped revolving she caught it The twist had run up the length of wool that had been paid out and twisted it into strong thread or yarn This thread she now wound on the middle of her spindle Then she paid out more wool and twisted it as before by setting her spindle revolving

Little ones like making a spindle and spinning it as they would a top They can be shown or see themselves through their play with tops how the twist rounds up the wool

But real spinning needs a great

deal of patience and too much time must not be spent over it in school. Some little ones of seven are able to twist enough thread to weave a tiny blanket to cover perhaps Gotha's baby.

shows a child's attempt to make Gotha's loom.

For more about weaving see the Handwork Section in Volume III of this Series also Handwork in The Teachers Treasury (Newnes) and in Weaving

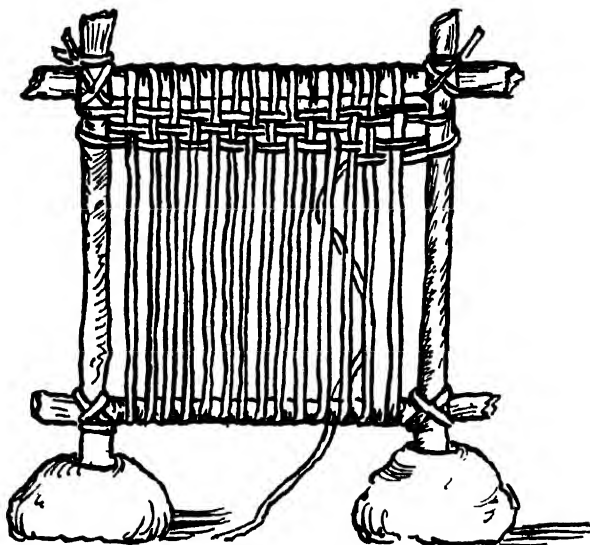


Fig 43 —A CHILD'S REPRESENTATION OF WEAVING

Fig 42 shows a child's representation of spinning.

#### *A Loom*

A child can make a rough loom by tying four sticks together. Fig 43

and Other Pleasant Occupations (Harrap). In connection with this handwork little ones will like to hear the story of How Jack got a New Shirt in the Story Hour Volume IV.

## CHAPTER VI

### STORIES FROM HISTORY

**Introduction**    **The Growth of the Child's Vocabulary**    **The Selection of History Stories**    **Use of the Stories**    **Some Stories**    **Menes the First Great King of Long Ago**    **Abraham a Great Shepherd Chief**    **Baby Moses and the Princess**    **Romulus and Remus the Story of Two Babies**  
Suggested Handwork for these Stories

#### *Introduction*

#### *Growth of the Child's Vocabulary depends upon Perception*

ONE of the best preparations for the future study of history is to help the child to enrich his imagination. The development of a child's imagination is primarily an education of perception. To gain clear and vivid images a child must first possess accurate and vivid percepts for the image is evolved from the percept

#### *Every image however vague contains sense elements*

The child's imagination may belong to any sense order but it is in the main either (1) *visual* that is the imagery is based on sense of sight (2) *auditory* based on sense of hearing (3) *motor* based on sense of muscular activity (4) *tactile* based on dermal senses or (5) *mixed* sometimes called *normal* which includes elements from some or all of the others. We must see that the child uses *all* these senses so that his vocabulary is based on realities hence the need of handwork games pictures stories and songs in the study of history

It is well for the teacher of little children to emphasise in her mind the fact that words are only *conventional*

*symbols*. Experienced teachers some times find that word images have taken the place of what should be a rich experience with young children. The children are able to give a verbal account of a story in history because they remember the words as they appear on the page of their history book or as they have heard them from their teacher's lips. But the words are quite meaningless to them and do not call up images that either delight the eye or ear. This is an artificial state of things that helps neither the child's vocabulary nor his experience. Nothing worth while can be done in studying history unless the child has the concrete images that the language of his teacher or the book suggests. In the stories the children have had in Chapters I to V the ideas and words are on the whole connected with home life. Home life is the starting point of all teaching in the Kindergarten. Finding houses building houses cooking are ideas not remote from the little child. As we have said before the study of his own home and surroundings helps him to follow the stories. The country child in particular will enjoy stories of walks in the country fishing ploughing and reaping and through these history stories he will increase his vocabulary and experiences

Moreover all the stories so far can be based on handwork

In the coming Chapters VI VII and VIII stories are selected from history Other similar stories can be added by the teacher

*The principles underlying the selection of stories are these*

1 The child of six and upwards is becoming interested in stirring biographies and events

2 The stories while leading the children farther afield in ideas are such that might be told of almost any period for example The Clever Dog Alexander and his Horse or Bruce and the Spider in one sense belong to no age Changes of costume or local colour are nothing One must bear in mind that the child can see big differences but not little ones and stories that depend too much on local colour should not be introduced

Through these stories based on more or less familiar ideas the child adds to his experiences and also to his vocabulary and through acting the stories and through handwork he makes the new words and ideas his own words that will greatly help him in the study of history in the Junior Schools—words such as emperor prince court laws a chief a slave knights conquer and so on Mother Goose has of course introduced him to some of these words it is as we have said before almost a child's book of general knowledge Through the coming stories the children will become familiar with names such as Egypt Greece Rome These must for the present mean little to the children except the names of places far away In some cases the

teacher must use her own judgment and leave out certain words or ideas or details when dealing with slow children Some words indeed must be left as words but this will not matter if the greater number of words call up images that delight the mind The children must enjoy the stories as stories for that perhaps is the highest and noblest thing history can be—a good story Two of the following stories are taken from Scripture The Scripture lessons should be a valuable help to the teaching of history The story of Abraham can be supplemented by many more stories of shepherd life

Reading and Writing lessons should from time to time be based on these stories The reading will include (1) Reading from the blackboard (2) Reading from cards pictures illustrating the different stories can be mounted on cardboard and have sentences printed underneath for the children to read These cards can be graded in difficulty in some cases only one word may be printed For example a crown can be traced from one of the illustrations given in this volume and the word crown printed underneath These cards will help the child to recognise new words and give him sense impressions for the words Similar cards can be used as writing copies Slow children may need many of such cards If drawing or chalking and colouring is allowed with the use of these cards the little ones will enjoy them

The stories in the coming chapters are arranged in chronological order but this order should be departed from should any story be thought to be too difficult

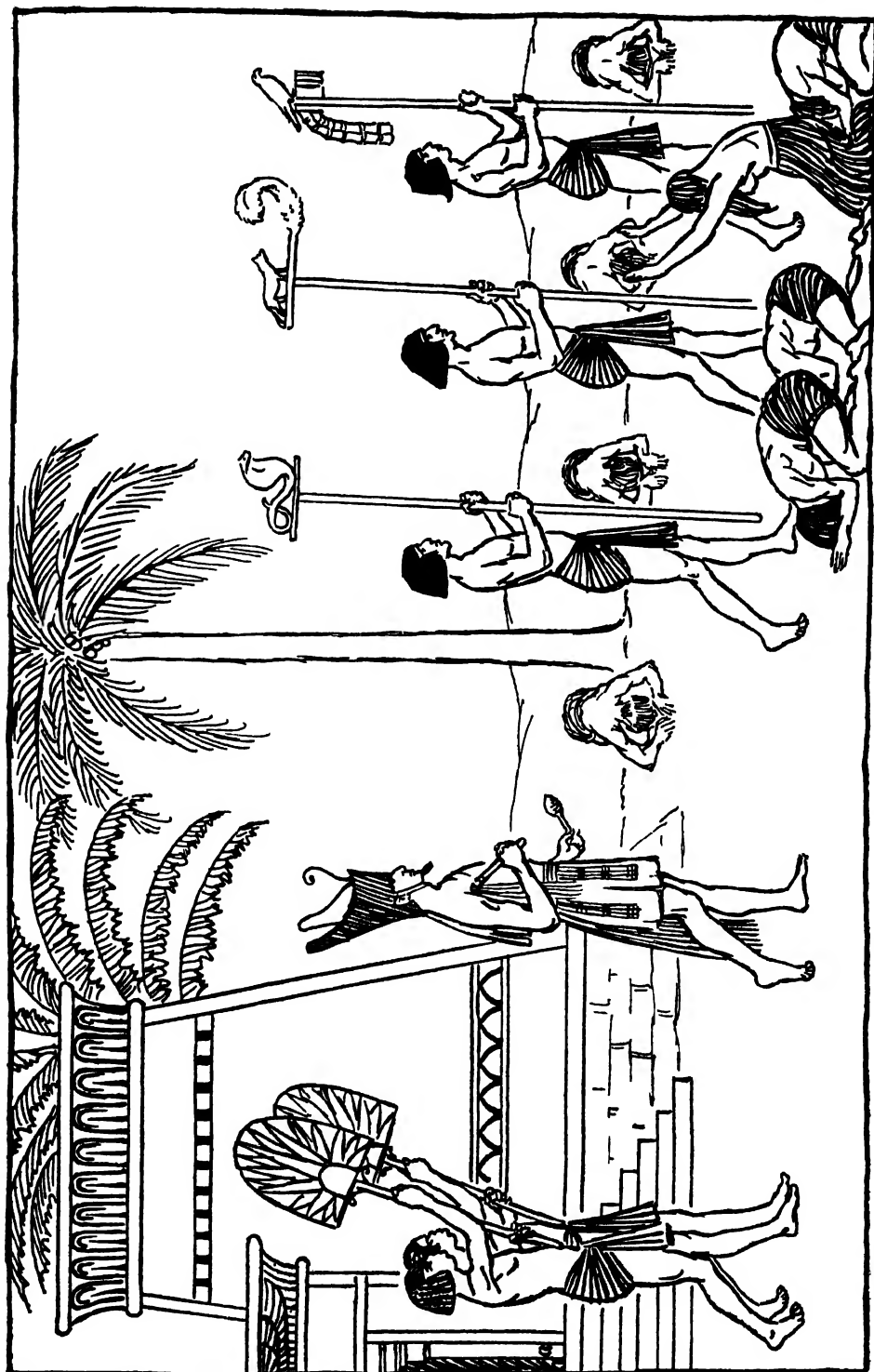


FIG 44—THE PHARAOH WALKS OUT IN STATE  
The people cry Great House Great House or The Pharaoh The Pharaoh

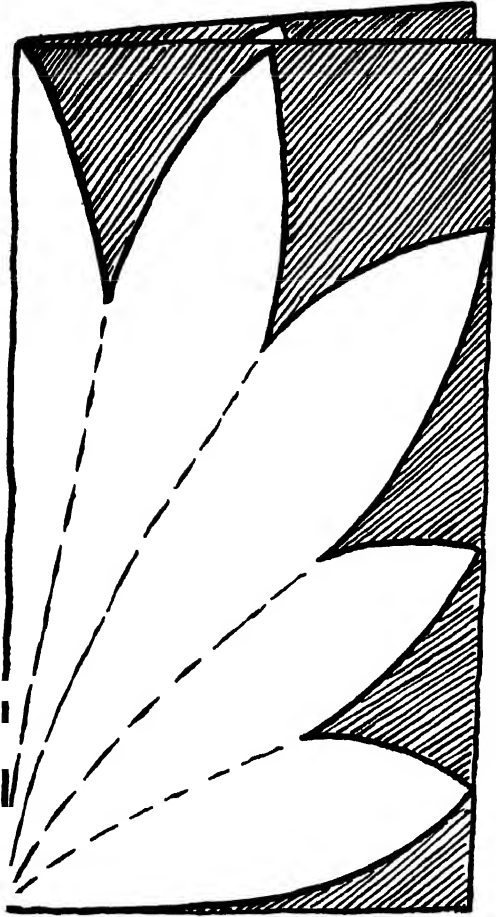


Fig 45a —AN EGYPTIAN FAN

## MENES THE FIRST GREAT KING OF LONG AGO

(MENES THE FIRST KING OF ALL  
EGYPT 3300 B C)

Long long ago the little villages on the banks of the great river Nile decided to have kings

Instead of each village having its own chief a great many villages joined together and had one chief or king

The people in the villages lived very much the same kind of life as Tig and Gotha. But their houses had flat roofs and were built of bricks

It hardly ever rained in these villages in Egypt so the people had to get all their water from the Nile. But the sun ripened their wheat and gave them fruits and figs and dates

At first there were two kings. A King of the Northland who wore a red crown and a King of the Southland who always wore a white crown tall and bottle shaped. These two kings often fought

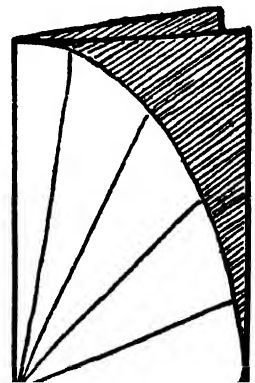
Now in those days there came to the throne of the Southland a boy of fifteen called Menes the Fighter

He ruled his kingdom well. Then he gathered his men together and marched northwards, conquered the Northern Kingdom and made one kingdom of the two lands that had been fighting against each other

Menes was a mighty hunter. In jungles along the river he chased the elephant and the giraffe. Over the desert he hunted the lion and the fierce wild ox with only a light bow and arrow. In little boats on the Nile he hunted the hippopotamus and the crocodile with harpoons and lances

He built storehouses and barns where his men could keep the grain and cattle paid to him as taxes for there was no money in Egypt in those days and workmen were paid in food

So that the men should not have to leave the fields and fight if enemies

Fig 45b —AN EASY  
EGYPTIAN FAN

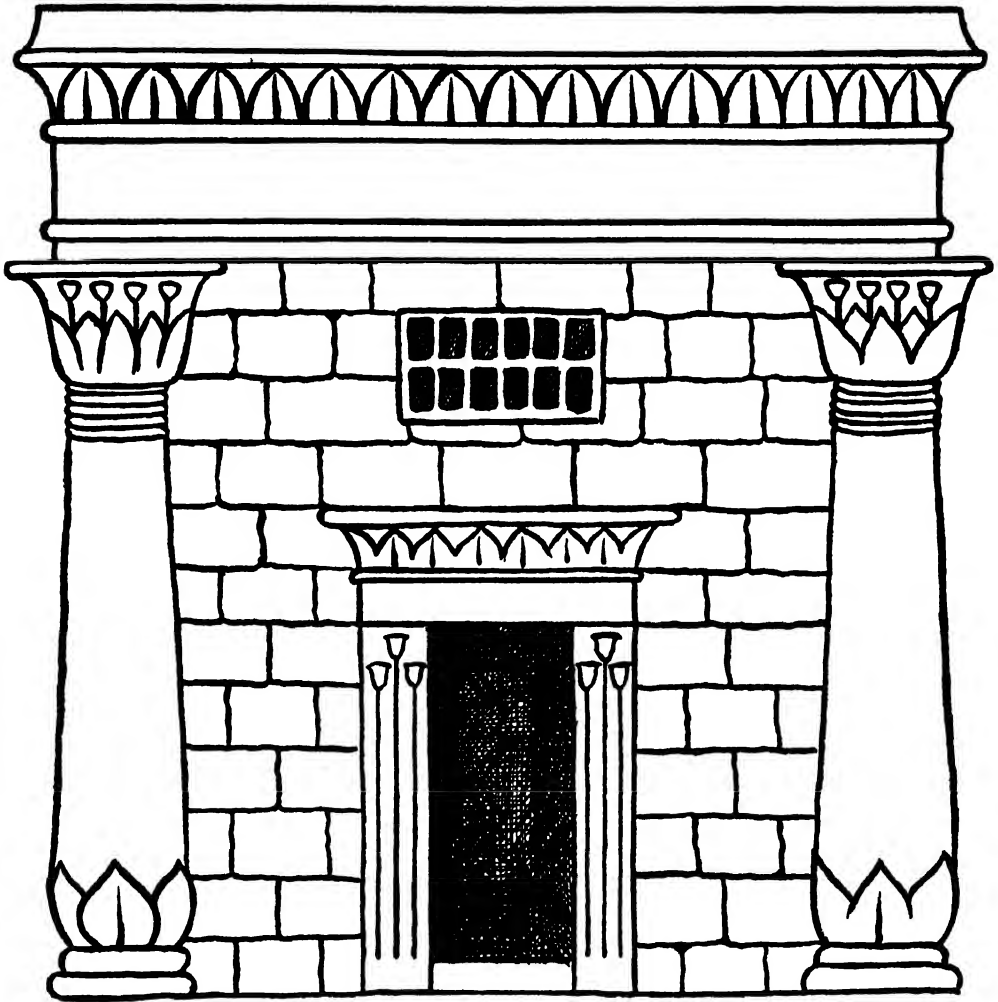


Fig 46 —AN EGYPTIAN HOUSE

The leaves can be coloured green or blue The bands on the pillars red The rest white and brown

came Menes hired certain men to act always as soldiers they had nothing to do but protect the farms

The people willingly paid taxes to the king they were really the king's wages for keeping order making rules or laws settling quarrels and protecting the villages from foes

Then Menes thought he would build a town to be the capital of his kingdom a town where he would have his palace and rule So he built midway between

the two lands—the Northland and the Southland—a new and beautiful city called in those days White Wall but later known as Memphis one of the oldest cities in the world

Memphis stood near the Nile The houses were built of bricks and white washed they were made gay with painted pillars (Fig 46) Tall and stately palms grew in the gardens

The palace of Menes himself was divided into two parts the White



House for the Southland and the Red House for the Northland Inside it was beautifully furnished There were chairs and stools with carved legs chests of inlaid ebony jars of fine white rock crystal Menes was no rough king of a savage land

On grand occasions when he went out he wore both the red crown of the Northland and the white crown of the Southland He had also a lion's tail fastened to his fine linen skirt as a sign of his power Before him walked four standard bearers behind him came his servants and fan bearers

When the people saw him coming in all his splendour they bowed before him They felt he was so very high above them that they dared not say his name They felt that they would show him more honour by calling only the name of his palace! Therefore they called the king and his court the Great House The Great House in the Egyptian language is

Pero or Pharaoh and that is how the kings of Egypt came to be called the Pharaohs

You must remember the name of Menes because in history he is the first great king and the first lawgiver

### *Games and Handwork*

Let one child be Pharaoh and sit upon a throne The other children bring him in turn grain or oxen or sheep His servants see that the right amount is brought and store it away

The Pharaoh can make laws The children can discuss good laws or rules such as (1) No one must steal (2) All must obey the king (3) People must not hurt each other and so on They will enjoy acting Menes walking out

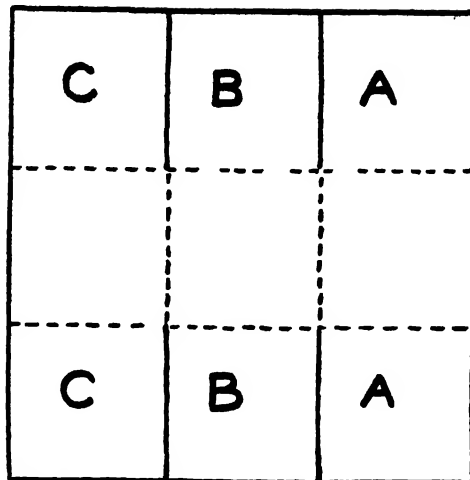


Fig 47—PLAN OF A SQUARE EGYPTIAN HOUSE

in state with standard bearers in front and fan bearers behind

The rest of the form can bow before him as in Fig 44 and call the Pharaoh the Pharaoh or Great House Great House whichever they like

The children can make the double crown by twisting a piece of white paper into the shape of a bottle and fastening a strip of red paper around the bottom The double crown shown in Fig 44 can be drawn on the board for them to look at

They can cut out fans as shown in Figs 45a and 45b from pieces of folded paper These can be chalked or painted red and blue and fastened to sticks

Long sticks can serve as standards and have cut outs of hawks or serpents fastened to the top (See Fig 44)

### *An Egyptian House (Fig 46)*

Let the children fold large sheets of paper into sixteen squares Let them cut off seven squares and leave



Fig 48 —ABRAHAM A SHEPHERD CHIEF

nine squares as shown in Fig 47 then cut along dark lines and paste A over B and C over A to form a flat roofed square house. A door can be cut and decorated as shown in Fig 46. The houses can be grouped to form the town of Memphis on the Nile. A large house can be made for the Pharaoh with a beautiful garden around. Tall palm trees will improve the scene. If the houses are arranged on the sand table the river Nile can be shown.

The children can also model a little village of clay houses (square) on the banks of a river.

### ABRAHAM A GREAT SHEPHERD CHIEF

2000 B C

Long long ago there lived in a brick house on the banks of the river Euphrates a man called Terah. His house was in the town of Ur, a town rather like the towns and villages on the banks of the Nile where years and years ago Menes had ruled.

He was sitting resting in the courtyard of his house where there was a pleasant fountain and some lovely flowers when Abraham his son came in. Abraham lived in the country. He had great flocks of sheep and herds of camels and goats. He was a rich man and chief or ruler of his tribe. You can see his picture in Fig 48.

Father said Abraham, I would like to go away from Ur.

Go away! said his father.

Leave this fine city! We have good houses to live in and strong walls to keep out our enemies. We have a beautiful temple to the Moon God. Men bring goods to us from all parts. What more can you want?

'I want more grassy plains for my sheep. There is not enough pasture for them around Ur. And I do not want to worship the Moon God,' said Abraham.

If you go into the desert you will only have a tent for a house and you will have to move from place to place. There are only green spots here and there in the desert.

I know, said Abraham. But there are not good people in Ur. I want to find a better God than the Moon God. I seem to hear the true God calling me to some far off place where I can learn more about Him. Many of my people will go with me but I do not like to leave you alone.

Well, said Terah slowly, I will come with you if you wish it. It is open and fresh in the desert here we are shut in by many houses. May your true God guide us to a better home.

They were soon busy making preparations for their journey. Tiny asses were loaded. They carried the water skins and grinding stones, some cooking pots and some grain and fruit. They were going out into the desert where they might find no food for some time. Camels carried the women, the old men and the little children. They had tinkling bells on their leather bridles. Other camels carried the tents and curtains. Each camel had his driver who was called a camel boy. After the camels came the flocks of sheep guarded by shepherds and great wolf like dogs and around them mounted on swift horses were young men with spears and weapons whose duty it was to guard the caravan from the robbers that lived in the desert.

When all was ready the caravan set

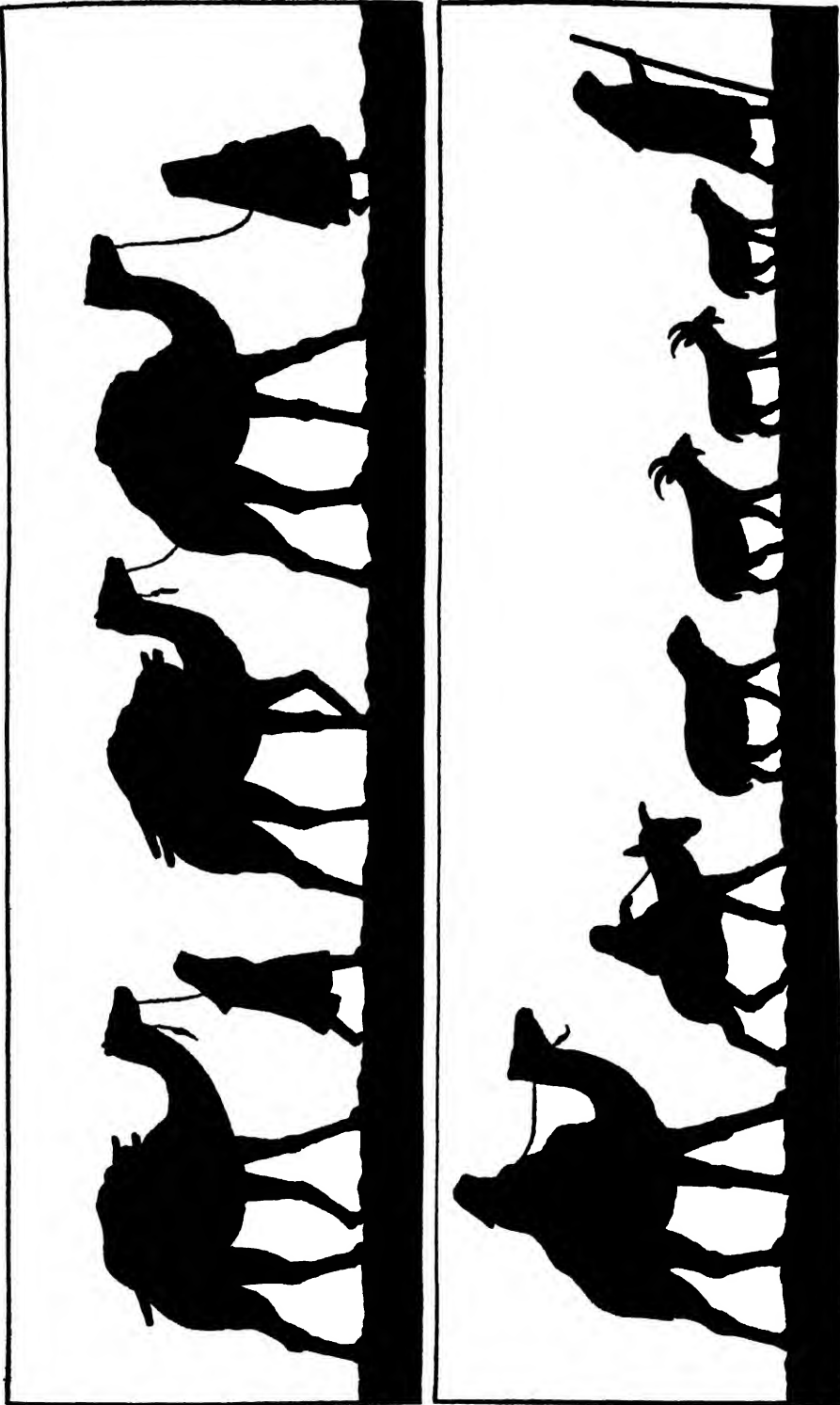


Fig 49 —A CARAVAN  
The children can try to show a caravan in paper cutting

out The gates of the city of Ur closed behind them and they were wanderers

On the first day they travelled far Abraham guided them The sun and the stars helped him In the evening Abraham thrust his spear into the ground as a sign that the caravan was to stop The tall camels knelt that the women and children might clamber down They were glad to move about The sheep began to nibble the grass the lambs called to their mothers Men ran to get water some lighted the fires The women put up the low tents and unpacked the food

The great silver moon rose and they were all glad to sit and rest and eat in her pleasant light They had cheese and thin sweet cakes of bread they had honey and dried fruit The little children had cups of warm fresh milk Then when their supper was over they went into their tents and slept until the sun woke them to another day of travel

They had many adventures as they crossed the desert travelling westward in search of a new home

Once a mountain lion came down upon their sheep in the night when the fire burnt dimly but a brave shepherd killed him Everyone was so pleased that they made a song about it and sang it next day around their fire

Out of the mountains came the lion  
We slew him  
Out of the mountains came the lion  
The bow bent  
The arrow flew  
Out of the mountains came the lion  
But we slew him

Once they nearly fell into the hands of a band of robbers who hid behind

some rocks to spring upon them unawares but the scouts on horseback had seen them and warned Abraham

At last after many happy days of travel and some troubles and adventures they came to a green and fertile valley in Canaan Here under an oak tree Abraham set up his tents and made his home

Far from the temple of the Moon God and the idols of Ur he thanked God for his new home

### *Suggested Handwork and Games*

A model of Terah's house and of the walls of the city of Ur can be made of small bricks of clay Match boxes can be used as moulds for bricks The whole class can help to make bricks It is better to build one house only and part of the wall A co-operative model is better than too many small models

To make bricks press the moulds full of clay When the bricks have been dried enough to remove them take them out of the mould and put them in a warm dry place until they are thoroughly dry The bricks of the people of long ago were sun dried

To build the walls make a thin mortar of clay and water and place a thin layer of this between the bricks as they are laid one upon another Children may be encouraged to look at any brickwork in their neighbourhood The house must show rooms around an open court The flat roofs can be made of layers of sticks covered with clay The open court can be made pretty with flowers and a fountain

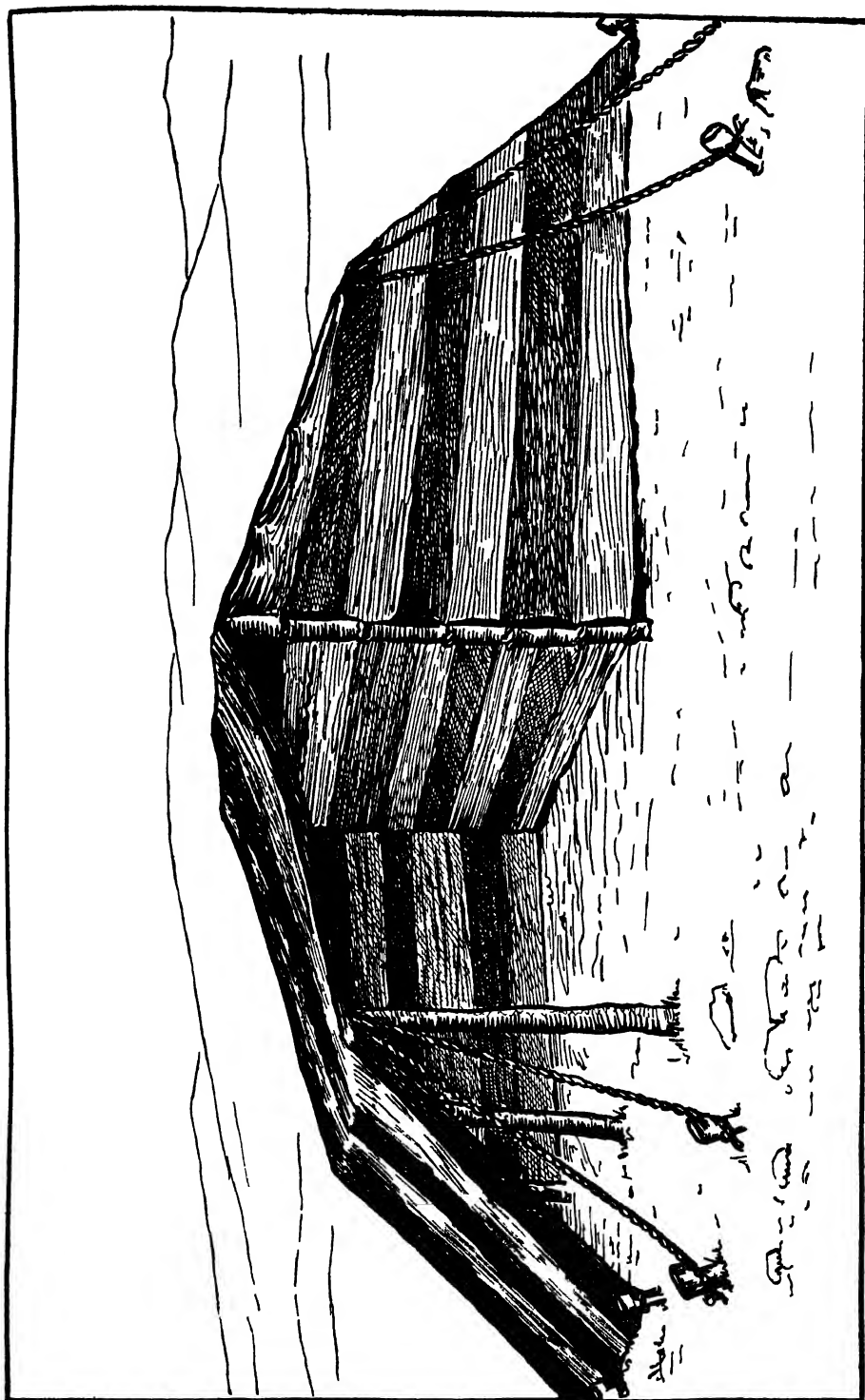


FIG 50 —ABRAHAM'S TENT  
An Eastern tent made of strips of woven camels' hair and goats' hair

### *Making a Miniature Caravan*

Let the children study pictures and notice the relative sizes of animals and people. Figures such as people camels sheep goats donkeys may be made of clay cardboard or stiff paper. The children can also make a fine frieze to show a caravan. The animals etc shown in Fig 49 can be cut out of brown paper and mounted in a long line on yellow paper.

### *Making an Encampment*

Tents can be made of paper. The children look at the picture of a tent Fig 50. An oblong piece of paper can be bent into four parts and supported on sticks. Three rows of sticks will be needed for the three creases. The tents must be arranged in a circle leaving space enough to enclose the animals of the caravan. A pond or river can be represented by silver

paper. Palm trees can be easily made of sticks to which green paper leaves are attached. A fire can be represented by red paper and sticks. Let the children add as many details as they like as long as they are correct. Stones for grinding corn a few pots skins of water etc.

Many directions for making eastern models will be found in *The World Outside* (Harrap). The children can also make tents by pushing three rows of three sticks into plasticene and covering these with a piece of dark brown or black material. These tents can be rolled up in a very real manner.

### *Play*

This is a good story to dramatise. Little ones will like trying to make simple songs of victory to sing around the camp fire. They can make tents by spreading rugs over chairs.



FIG 51—MOSES IN HIS CRADLE ON THE RIVER NILE

## USEFUL PICTURES

# HISTORY


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## THE SPINNER

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THE RETURN OF THE VICTORIOUS CHIEFTAIN



READY FOR THE FIGHT



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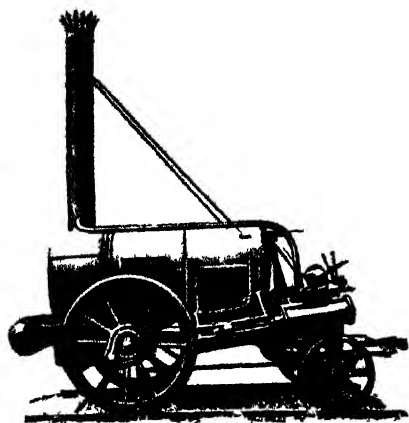


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# SHEPHERD AND FLOCK

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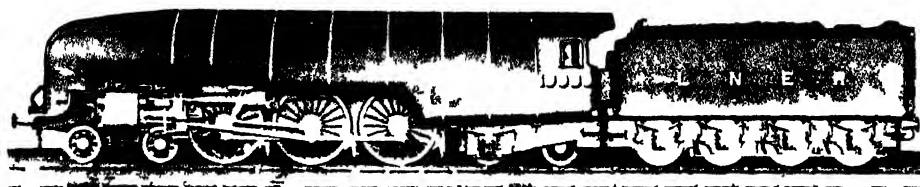
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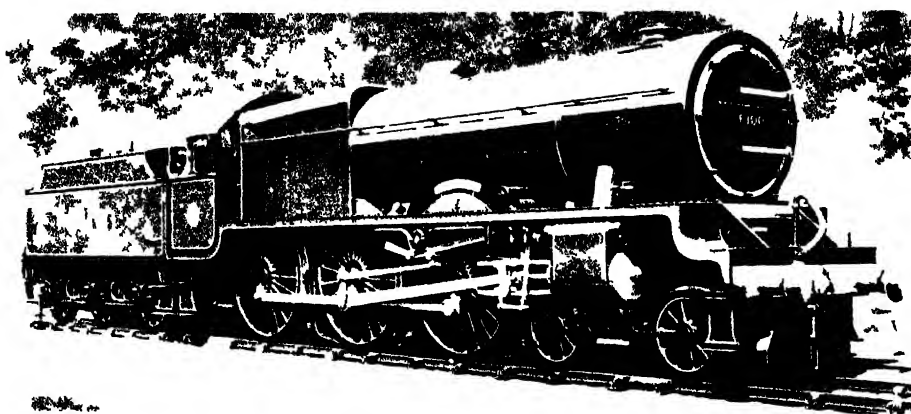


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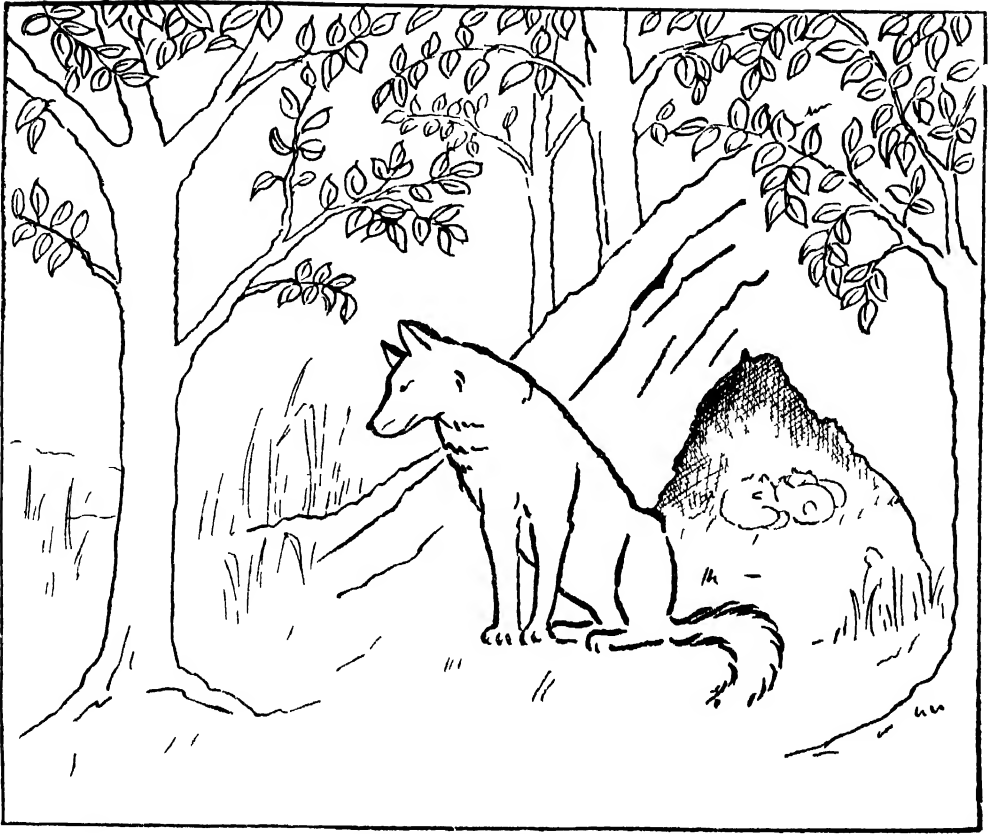


Fig. 52 THE WOLF LISTENING TO A STRANGE CRY

## BABY MOSES AND HIS KINCLSS

Years after the death of Abraham his people the Hebrews went to live in Egypt

Now when the Hebrews had been living for many many years in Egypt there came to the throne a cruel Pharaoh. He wanted to get rid of all the Hebrews so he commanded that every new born baby boy of the Hebrews should be put to death.

In a little mud hut there lived a poor Hebrew woman with her husband her eldest son Aaron and her little daughter Miriam. This poor woman had a baby boy. They all loved him dearly.

One day when Miriam and her mother had prepared the supper and the baby boy lay smiling on the floor on a sheep skin rug the father and Aaron came home with the terrible news. They had worked hard all day because they were the slaves of the Egyptians and now weary and sad they had this news to tell.

"It can't be true!" cried the little girl.

"It is only too true," little daughter said her father. "To-morrow the soldiers will come for your baby brother. It is the Pharaoh's command."

"We must find a way to save our baby," cried the mother. "As soon

as it is light Miriam run to the river and bring me some reeds We will weave a basket and in it we will place our baby We will set him adrift on the river God will take care of him You Miriam must hide on the banks of the river and watch

Early the next morning Miriam and Aaron ran down to the river and came back laden with reeds With these they made a wide basket to hold the baby In it they put a soft lamb's skin Then they wrapped the sleeping child in his warm clothes and put him in the basket All together they stole down to the river's bank With many kisses and tears they put the little ark afloat among the reeds The baby slept they all stole silently away except Miriam She stayed hidden in the bushes to see what might happen

Now the daughter of the Pharaoh himself came down to bathe in the river with her maidens She was young and beautiful and of course a princess for a king's daughter is a princess the day she is born

She saw the little cradle among the reeds and sent her maids to fetch it They waded in the water and brought it to the princess She turned back the soft covering and cried Why it is a baby a dear little baby boy! How wonderful! He shall be my baby! I will call him Moses because I drew him out of the water

Baby Moses looked up into the sweet face of the princess and smiled and cooed Then he puckered up his little face and began to cry Perhaps he was frightened at so many people perhaps he was hungry and wanted his mother

You must find a nurse for him said one of the maidens

Now little Miriam hidden in the rushes heard what they said and when they spoke about a nurse she came forward and said I know where I can find a good nurse

Do you? said the princess  
I then run quickly and bring her to me for I think my little son is hungry

How Miriam ran! She went quickly to her mother and told her the wonderful story

Mother mother she cried the princess has found our baby She wants a nurse for him We shall have our baby again

God be thanked cried the mother as she and Miriam ran back to the princess

When the princess saw them she asked no questions but said to the mother Take this child and nurse him for me and I will pay thee thy wages

Moses's mother took him tenderly in her arms

Come to night to my palace went on the princess with thy little daughter Thou shalt live in the palace and take care of my tiny son

And so the mother had her child again And she sang him the songs of his father's God the God of Abraham So although Moses grew up as a prince of Egypt and learnt all the wisdom of the Egyptians he did not believe in their gods he remembered his mother's songs of the true God

### *Handwork and Play*

The ark of Moses may be woven of grass or reeds or a suitable basket may be adapted and a doll used for the baby This story is easily and

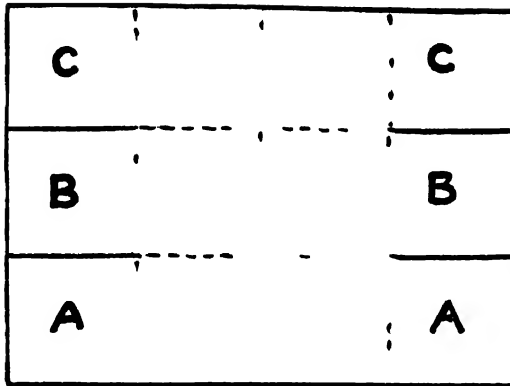


Fig 53 —PLAN OF CHEST

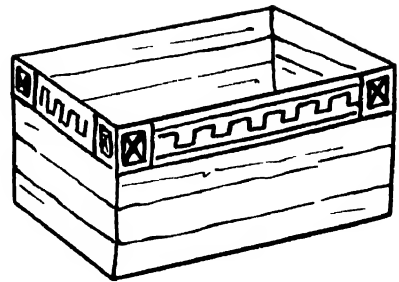


Fig 53b THE CHEST IN WHICH THE BABIES WERE PUT

effectively dramatised by children of six and seven

The children may be able to represent on the sand table the little scene shown in Fig 51

## ROMULUS AND REMUS

### THE STORY OF TWO BABIES

Long long ago there lived in Italy a wicked king. He was king of a little city called Alba Longa the Long White City. He had driven away his brother the real king and taken his place. Now this poor brother who was driven away had two grand children baby boys. The wicked king thought he would get rid of these babies as well as their grand father so he took a heavy wooden chest or box and put the twin boys inside. He laid them one at each end of the chest. Then when no one was looking he went down to the river Tiber and put the chest into the river. He hoped that the river would carry them far out to sea.

But the river Tiber was kind to the babies. It bore them along gently and although it rocked them a great deal

it did not upset them. The babies did not mind a bit. One sucked its thumb and went to sleep the other sat up and laughed at the waves that splashed the boat.

After a while the chest floated to the shore the waves tossed it up on the bank so that it tipped up and the babies crawled out under a fig tree. Now near this fig tree was a cave where Mother Wolf lived with four soft furry little cubs. These cubs had a bed of dried grass and moss and plenty of bushes grew in front of the cave to hide it.

Mother Wolf and her little ones were sound asleep when the two babies were cast ashore. Suddenly Mother Wolf sat up (Fig 52). She heard a little cry and then another. It could not be her cubs they were fast asleep. What could it be? Mother Wolf went out to see. And there under the fig tree she saw the two babies. They stopped crying when they saw her and when she went over to smell them they put out their little hands and stroked her nose.

Mother Wolf picked them both up carried them into her cave and put them beside her cubs.

There they lived for many weeks  
Mother Wolf fed them with her milk  
and they shared the mossy bed of the  
little cubs

One day a shepherd came with a  
basket to gather figs. There under the  
tree he saw four little wolves and two  
baby boys playing together in the sun.  
The little wolves were frightened and  
scampered away into the cave but the  
baby boys sat still and looked at the  
shepherd. He put them into his  
basket and carried them home to his  
wife. She was delighted to have them  
for she had no little children of her  
own. She called them Romulus and  
Remus.

Romulus and Remus lived for many  
years with the kind shepherd people  
and they too learnt to be shepherds.

When they grew up they found out  
about their wicked grand uncle and with  
the help of the other shepherds drove  
him from Alba Longa. Then they  
found their grandfather and made him  
king again.

Romulus and Remus now decided  
to have a city of their own. They  
built it beside the river Tiber where  
they had been cast ashore for they  
loved old Father Tiber who had  
guarded them so well when they were  
babies.

Romulus was the first king of this  
new city and he called it Rome after

his own name. After many years  
Rome became the greatest city in the  
world.

### *Handwork and Play*

Making the chest or box for the  
babies

Fold a square of paper into sixteen  
squares. Cut off one row as in Fig  
53*a*. Cut along dark lines and bend  
B in an upright position. Paste A  
over B and C over A. The chest can be  
painted brown and have some darker  
brown decorations for carvings as  
shown in Fig 53*b*.

The babies can be modelled of clay  
and put inside.

The shepherd's basket can be made  
in the same way and a paper handle  
added.

Some scenes in the story can be  
acted: (1) The grand uncle putting the  
chest on the river. (2) The shepherd  
finding the babies. (3) Romulus and  
Remus and their shepherds building  
a city.

The children can show the river  
Tiber and its banks on the sand table.  
They will like to model the cave of the  
wolf in clay. They can add trees and  
bushes; these can be twigs and leaves  
from the garden. Some clever children  
may be able to model Mother Wolf  
(Fig 52).

## CHAPTER VII

### STORIES FROM HISTORY (*continued*)

Alexander and his Horse    Telling the Time Long Ago    The C ft that pleased Best    Cædmon  
and his Songs    Roland and Oliver the Story of Two Friends    How King Alfred burnt the Cakes  
Suggested Handwork for these Stories

#### ALEXANDER AND HIS HORSE

**F**AR away there is a land called Greece. Many years ago part of Greece was ruled by a king called Philip. King Philip was a great soldier and won many battles. He had a son called Alexander. He was very proud of his little son for he was brave and clever. Philip found a clever teacher for him. This teacher was called Aristotle. Aristotle liked to study birds and plants, animals and fishes, so Alexander had a happy time learning about the beautiful things around him and hearing stories of past days. When Alexander was twelve years of age King Philip had a beautiful black war horse sent to him. Its price was thirteen talents. It was a noble animal but very wild and fierce. It was called Bucephalus which means bull-headed.

King Philip and young Alexander and their friends went down to a large open place like a field to see how the horse walked, trotted and galloped.

But as soon as a man got on his back he threw him off again. Servant after servant tried but the horse would not let any one mount him or even come near him. He was very wild and fierce. He stood on his hind legs, he kicked, he bit until everyone was afraid to go near him.

King Philip was very cross. He wanted to keep the beautiful horse but at last in anger he ordered him to be sent away. Then Alexander cried out, "Do not send him away. Let me try to manage him, father. I am sure I can. These men don't understand him. I know what to do."

King Philip thought his son was very bold to say this. "You are a boy," he said, "you must not speak as though you were wiser than your elders. You cannot know so much more than they about managing a horse."

But still Alexander begged his father to let him try.

At last his father agreed because he thought that if Alexander failed it would teach him a lesson.

"You shall have the horse if you succeed," said his father. "But what will you do if you fail?"

"I shall pay for the horse myself!" cried Alexander and everybody laughed.

Then Alexander went up to the horse. He took his bridle and talked to him kindly. Then he turned him round so that he stood with his face to the sun.

"You know that if you walk with the sun behind you, your shadow lies out before you and moves as you move. Well, this was what had happened to the horse. He had become frightened."



and angered by the great black shadow of his own body and moving legs Alexander had seen this so that is why he turned the animal round so that his shadow fell behind him. He ran along by Bucephalus side patting and coaxing him until he had quite recovered from his fright and nervousness. Then Alexander swung himself on the horse's back keeping his seat there securely. He guided the animal about by the reins without striking him or jerking him and when he saw that Bucephalus was eager to gallop ahead he let him gallop. The animal seemed now to like his rider.

The King and the people all cheered Alexander. Philip was very proud of his son as he rode back and stood before them. He said to him: My son my kingdom is too small for you to rule one day you will rule many kingdoms.

From that day forward Bucephalus was Alexander's best friend. Alexander took him with him on all his long journeys and he was with Alexander in all his great battles. One of the cities Alexander built he called after his favourite horse. Everyone who remembers Alexander remembers his beautiful horse Bucephalus.

### *Handwork and Play*

The children can try to act the story. They can act horses walking trotting galloping.

Some children may be able to cut out or draw pictures of galloping horses. Fig 54

The children can make a Greek helmet such as Alexander wore when he grew up and became a soldier. Fig 55

An oblong piece of paper (really in this case a double square) is folded

in half. Curves are drawn on it as shown in Fig 55. The plume is coloured red the rest yellow. The shaded parts are cut away. The plumes are pasted together. The children can cut out several until they get a good shape.

A helmet can be hectographed for them to colour and cut out. They can if they like paste it in their picture book and print the word *helmet* underneath. They can try to make helmets for themselves to wear.

### TELLING THE TIME LONG AGO

The sun you know is the oldest time teller. When it appears in the east the day is said to begin. When it disappears in the west the day is done.

Shadows change in length as the day passes. If you stand a stick up in the playground you can watch its shadow and chalk it on the ground. See how many shadow pictures of the stick you can draw.

The men of long ago must have noticed this. The cave men Thower and Fleet Foot and Tig and Gotha. But they did not want to know the time very much. It was enough that the sun told them when to go to bed and when to get up. There were no schools at nine o'clock no trains to catch no tea time. Their meal time was when they were hungry when they found food or returned from the hunt.

But in the days of Tig and Gotha time began to matter more. Gotha might want to spend only so long working in her field because she had clothes to make or corn to grind. So

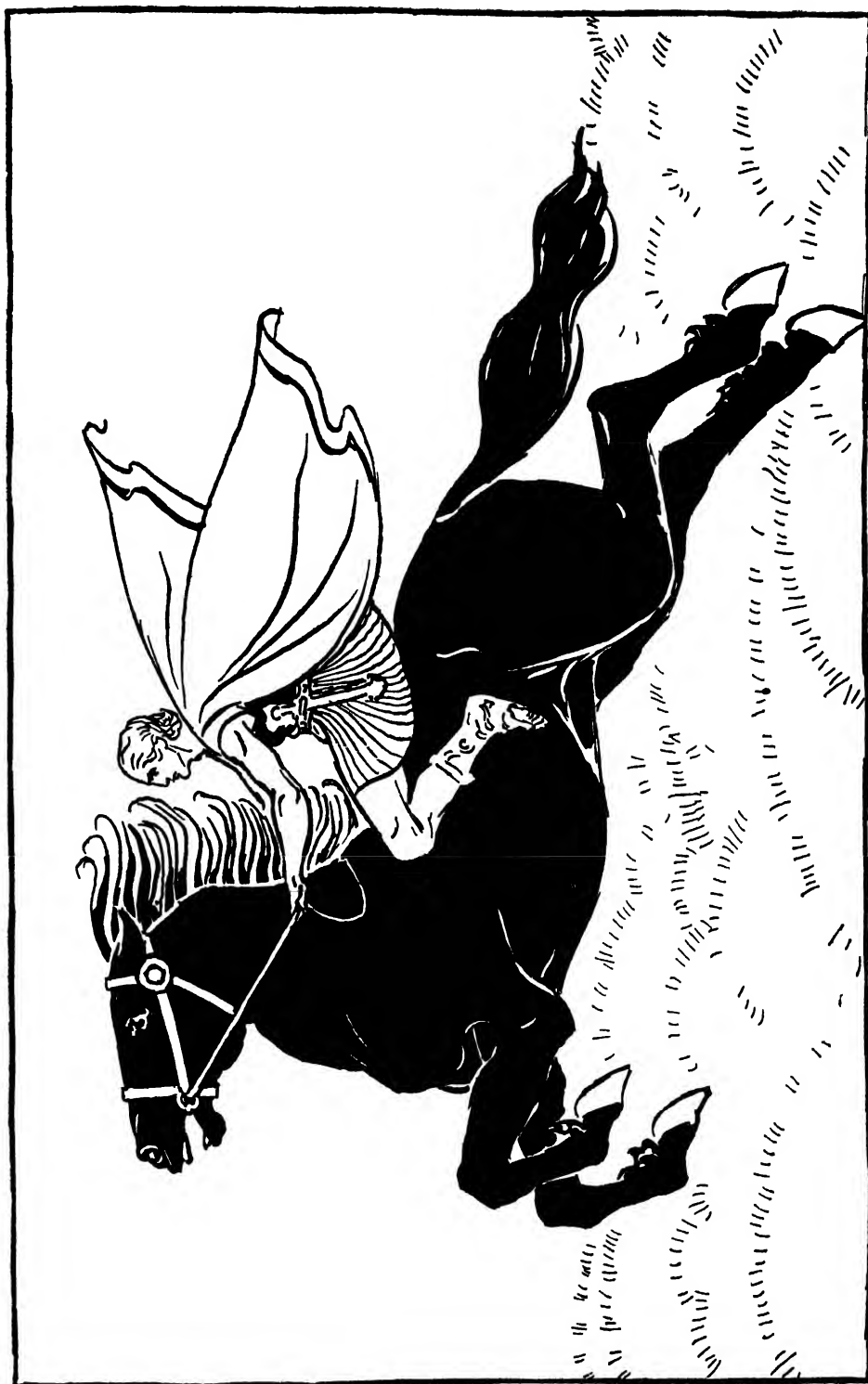


FIG. 54.—ALEXANDER RIDING HIS HORSE

Tig and she and other busy people began we think to tell time by the shadows which trees cast. As each morning wore on it was noticed that the shadow of a tree became shorter and shorter. At the middle of the day there was almost no shadow. In the afternoon the shadow shifted to the other side of the tree and kept getting longer and longer until sunset.

Although the keen eyed people of the New Stone Age and the Bronze Age noticed these things they did not know how to make a clock.

The first clock ever made was the shadow clock of the Egyptians. Fig 56 shows it the very oldest clock we know. You can make one like it from a bent piece of paper or cardboard as in Figs 57 and 58. How did the clock work?

The cross piece that stands up was turned towards the east at sunrise. A shadow was cast on the strip that lies on the ground. This strip was marked to show six hours. The later the morning the closer the shadow came to the cross piece. At noon the shadow did not show at all on the stick. The marks were not made at equal distances apart. That was because the shadow kept moving more and more slowly until noon.

At the middle of each day the clock was turned around so as to face the west. The shadow then kept getting farther from the cross piece until sunset and moved faster and faster. Shadow clocks like this helped Egyptians to know when it was time for dinner.

See what your shadow clock does.

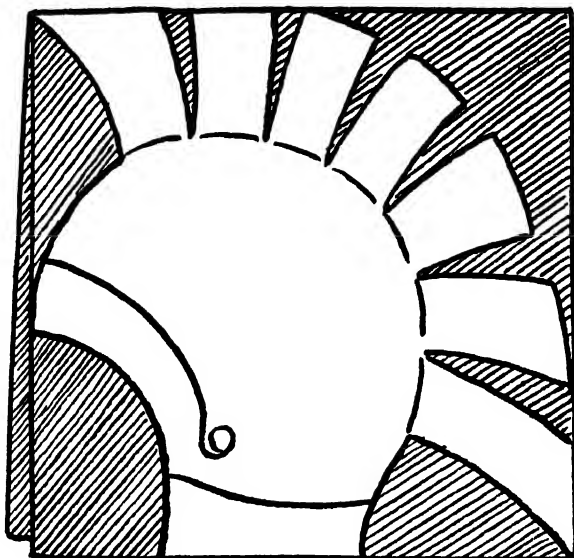


Fig 55 —A GREEK HELMET

### *A Water Clock*

Here is another clock you can make.

The shadow clock was a good clock in Egypt where the sun always shone but in England on rainy days and cloudy days it would seldom tell us when it was dinner time!

Perhaps Tig and Gotha thought of a water clock or perhaps it was their grandchildren who lived in the Early Iron Age. This is how it was made. First there was a large bronze bowl full of water. Then there was a smaller bronze bowl that was put to float in this. The smaller bowl had tiny holes in it so that it slowly filled and in a certain time sank. Then it was emptied and refloated to resink in another period.

### *King Alfred*

There was a good king called Alfred who ruled England long long ago in the Iron Age. There were no proper clocks in his day only shadow clocks.

and water clocks He was a very busy king He wanted to divide his day up very carefully so that he could do some of all his many tasks He made candles tell him the time Can you think how? He had several candles and he watched them burn on a sunny day so that he could see how much of his candle was burnt by noon twelve o'clock When he had burnt several candles he found out that if four long candles were lighted and burnt one after the other they would last from sunset one day to sunset another That is twenty four hours Then he knew that each candle took six hours to burn so he divided his candles into six equal parts and made marks on them By looking at his candles he could tell exactly when he had worked one hour

Because the wind blew his candles about and made them burn too quickly he made a box of wood for them with horn windows The horn was rubbed with a stone until it was very thin indeed and let the light shine through almost like glass Shut up in these lanterns (lanthorns) the candles burnt well

Out of all these ways of telling the time grew the clocks and watches that we use to day but we still watch the sky for the time to set our watches

### *Plays and Handwork*

Let the children watch shadows of

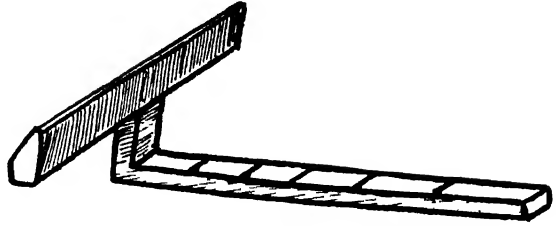


Fig 56 —AN EGYPTIAN SHADOW CLOCK

trees and houses Let them put sticks in the ground and draw their shadows If there is a sundial in the neighbourhood they can look at that They will like to make the Egyptian shadow clock Fold a piece of paper about 7 inches by 4½ inches as in Fig 58 Cut away the shaded part (Fig 58) Unfold the paper and there is a large letter T Bend up the top as in Fig 57 and the shadow clock is ready The children can draw the shadows on the part that rests on the ground

A lid of a tin box can have a few tiny holes made in it and the children can watch how long it takes to sink

They can use a three minute glass that is used to boil eggs

They will like to know that the sand glass is another old way of telling the time

They can be told that once there were minute glasses hour glasses and day glasses that told the time by sand They can draw these (Fig 59) a small glass for the minute glass a bigger one for the hour glass and a very big one for the day glass Let them think

60 minutes make one hour 24 hours make one day They can model these glasses in clay They can try to make a sand clock by making a funnel of paper and letting the sand slowly trickle out They will understand that these sand clocks were more difficult

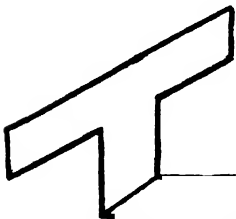


Fig 57 —A PAPER SHADOW CLOCK

to make than shadow clocks or water clocks or candle clocks. The children will enjoy timing their actions by their water clock or sand clock. They can time a candle as it burns from mark to mark or they can see how far they can count before the candle reaches a certain mark.

They will enjoy modelling King Alfred's candles. They can make these of clay or plasticene or rolls of paper or draw them. Fig 60 shows one for them to copy divided into six parts. Some people think that King Alfred used coloured wax for his candles. The children will enjoy making coloured candles.

Paper boxes of different shapes can be made to hold the candles. Holes must be cut in the sides for the candle to show and pieces of tissue paper pasted over the holes. Card board boxes can be cut to represent lanterns. Fig 61 shows a lantern for children to copy.

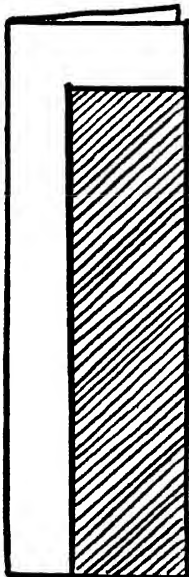


Fig 58 — PLAN OF  
SHADOW CLOCK

Stories and poems about shadows and sunrise and sunset can be told to the children for example

My Shadow by  
R L Stevenson  
Æsop's fable of the  
Dog and the  
Shadow (They will  
have had the story  
of Alexander's horse  
and his shadow in  
the history lesson)

When the Sun  
Rises see the Story  
Hour Volume IV  
The children will  
like to hear these  
rhymes

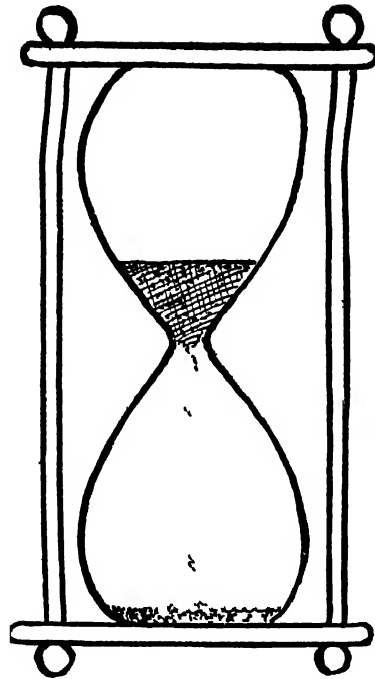


Fig 59 — AN HOUR GLASS

The quaint old folks in the bygone time  
Had never a clock to ring a chime  
Nor tick the seconds nor mark the flight  
Of Day as it declined to Night  
They couldn't tell when the Sun arose  
They didn't know when they donned their  
clothes

Nor when to dig nor when to delve  
Nor if it was right to stop at XII  
For I and II and III and such  
To them were Latin and Greek and Dutch!  
They could only tell when they felt thinner  
The Time had come to take a dinner  
But by and by a Wonderful Man  
Adopted this most ingenious plan  
He stuck a stick upright  
Upon a level place  
And when the Sun was bright  
He drew the shadow's trace  
And after many and many a trial  
He made at length the first sun dial

What fun it was for children when they made  
the first Hour Glass  
To look upon the trickling sand and see the  
moments pass

## THE GIFT THAT WAS MOST PLEASING

### A STORY OF JUSTINIAN AND HIS CHURCH ST SOPHIA

A long time ago there lived in the city of Constantinople a great emperor called Justinian. He was called an emperor because he ruled over other kings and princes. He ruled very wisely and made good laws so that in all his cities and towns and villages men lived at peace.

One day Justinian was thinking about all the fine buildings in Constantinople and in other cities in his empire. He thought of the churches and then he said to himself, "I will build a new church more beautiful than any in the world."

The emperor wanted people to praise

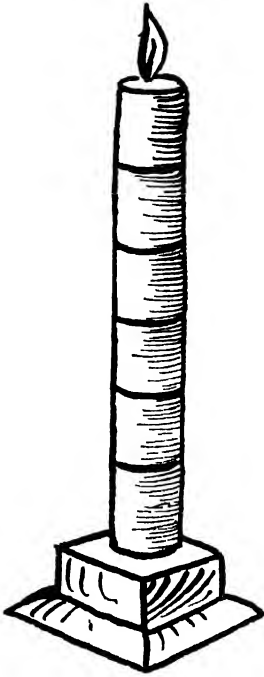


Fig 60 – KING ALFRED'S CANDLE

To watch with wonder widened eyes the  
inverted sandy fountain  
So sure but slow in the bulb below build  
up a shifting mountain!  
And when the sand from the bulb above  
had fallen every grain  
They turned the Wonderful Glass about  
and the fun began again

King Alfred—he who burnt the cakes—  
next took to burning candles  
Inserted them in lant horns (ancient  
lanterns without handles)  
And coloured the wax  
In blues and blacks  
And green and yellow and red  
Which thus divided the Time of Day  
The Time to Work  
The Time to Pray  
The Time to Feast  
The Time to Play  
And the Time to go to Bed

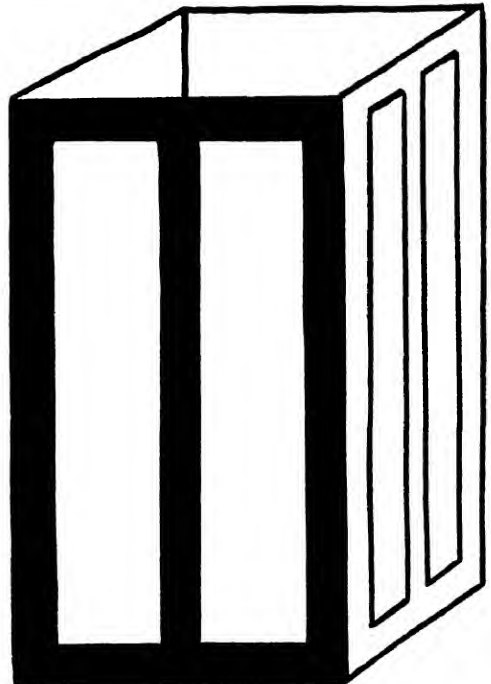


Fig 61 –A CASE FOR THE CANDLE OR LANTERN

him so he sent messages around to his different towns to tell the people that he was going to build a beautiful church. No one was to give any money or marble or wood or precious stones to help to build the church. He was going to do it all himself. He would pay for everything.

Then he sent for clever men to plan a beautiful church, merchants to bring wood, marble, gold, silver and precious stones, and workmen to build.

Days and months passed and slowly a beautiful church was built. White pillars rose and stonemasons carved them beautifully. Carpenters cut the wood and fitted the beams together, and metal workers made lovely bright things for the inside. A great round roof or dome was built. It could be seen all over the city.

The emperor watched the work every day. At last it was finished. Then Justinian ordered a slab of marble to be placed over the door and these words carved on it: "This House to God." Justinian, the Emperor, gave.

Now the day came for the church to be blessed and opened to the people. Justinian invited all the chief men in his empire to come. They were to ride to the church. It must have been a fine sight. The sun shone in a blue sky, banners and armour glittered, the

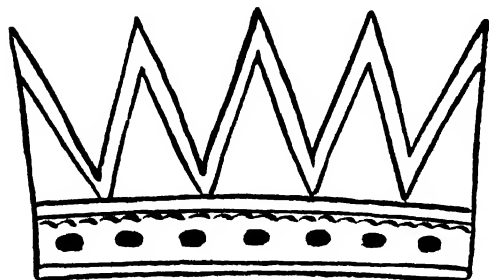


Fig 62 —AN EMPEROR'S CROWN

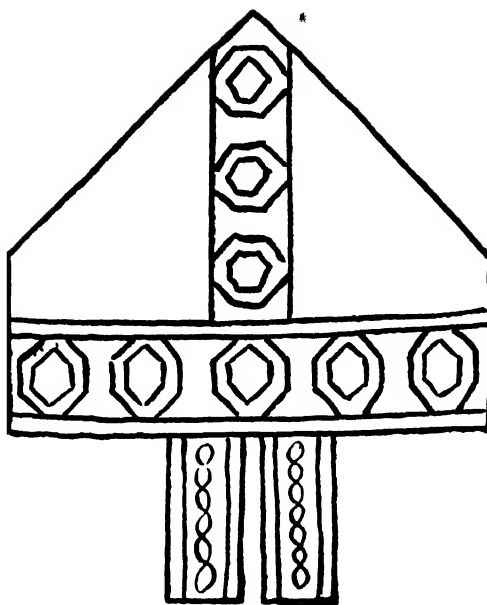


Fig 63 —A BISHOP'S MITRE

emperor rode on a snow white horse with reins and harness of crimson and gold.

When they came to the church, the great doors opened and the bishop, the priests, and choir boys came out to meet the emperor. They were singing a hymn of praise. Then as Justinian entered the church, the first thing he looked at was the marble tablet over the door.

To his surprise and anger, he read these words: "This House to God," the widow Euphrasia gave.

"Where is the carver who carved these words?" he cried in anger. "He shall die."

The choir boys stopped singing. Everyone looked frightened. The poor carver was pushed forward and he fell on his knees at the emperor's feet.

"Truly, my lord," he said, "I only carved the words you told me. But the emperor would not believe him. Then the bishop came forward and

many other people They said the carver had spoken truly they had seen Justinian's name carved

No man could have altered what was cut in stone said the bishop  
God must have done it

Justinian became frightened He asked Who is this rich widow who has disobeyed me and given some rich gift to the church? What gift has she given? But no one could tell him

Then a priest said I know an old woman called Euphrasia But she is very poor and lame She could not have given anything

Then the emperor ordered the old woman to be found and brought before him

Soon she came and stood there among all the gay people ragged and leaning on her stick

What did you give to my church? asked Justinian pointing to the marble tablet above the door

Sire said the old woman meekly last winter when I lay ill in bed God sent a bird every morning to sing on my window sill and cheer me I wanted to thank Him but I had nothing to give Him I saw the great oxen drawing the blocks of marble to build His House They often slipped on the steep road so I pulled some straw from my mattress and spread it on the road to help them That was all I did

Justinian looked kindly at the poor widow and said sadly Your gift pleased God best It was the gift of love mine was the gift of pride

### *Handwork and Play*

The children can make a tablet of cardboard or clay and print some words on it

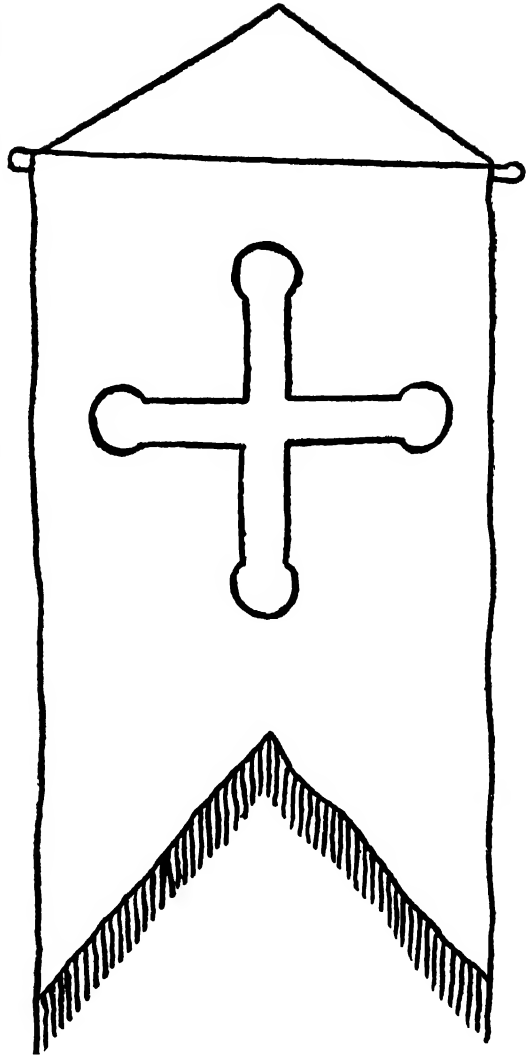


Fig 64 —A BANNER

Cut out a crown for the emperor (Fig 62) and a mitre or hat (Fig 63) for the bishop

Model a dome of clay to learn what a dome is like

Make a banner (Fig 64) The banner can be cut from coloured paper and decorated with coloured paper

They will enjoy acting this story or a scene from the story



### CÆDMON AND HIS SONG

Long ago there lived in a little village in the north of England near the sea a boy called Cædmon

He was a cowherd and helped to look after the cows that belonged to the great abbey at Whitby. In the abbey lived good men and women who spent their lives reading and writing teaching and praying. They lived apart from other people so that they might give all their time to praising God and doing good works. The men were called monks and the women were called nuns. Abbess Hilda was the head of this abbey. She was a very wise woman and a clever teacher.

All round the abbey lay the wide fields where food was grown for the monks and nuns. In one field grew wheat or rye for making bread, in another barley for brewing home made beer, in a third wide field grazed the cows which gave milk and cheese and meat and leather for making shoes and coats. There was meadow land too where sweet hay was grown for winter food for the beasts, and on the wide moors beyond the Abbey fed the flocks of sheep from whose wool tunics and gowns and hoods were made.

Some of the monks worked on the land themselves but they were often so busy praying singing writing books painting and teaching young boys to read and write and sing that they had not a great deal of time. They had therefore many servants plough men shepherds cowherds dairymaids goose girls and swineherds. Every night one of the cowherds used to sleep in the cattle shed to look after the cows

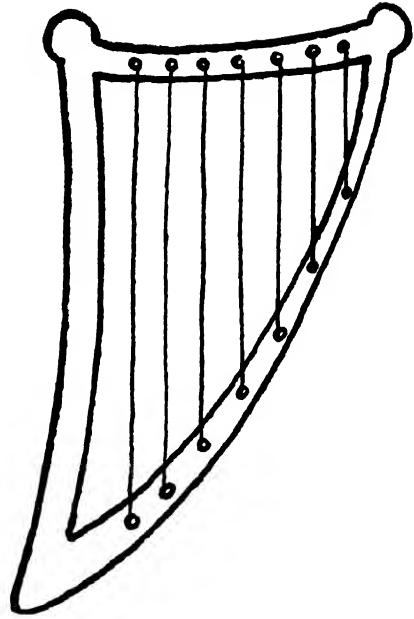


Fig 65 —A HARP

and see that no thieves came in to steal them.

When the day's work was done all the servants of the abbey used to gather in the great hall for supper.

A bright fire burnt on a stone hearth in the middle of the room, the smoke rose up and went through a hole in the roof and blackened the great wooden beams. But no one minded the smoke. The earthen floor was strewn with rushes and down the sides of the room were long wooden tables and benches. Here the servants enjoyed their supper of cold meat or bacon served on round cakes of bread (for they had no plates) and drank the home brewed beer.

When the meal was over they gathered around the fire, an old harp was taken down from the wall and they amused each other with songs. Each man in turn sang to it some rhyming story of a hero and his great deeds. Some sang songs their fathers had

taught them some made up new songs Now Cædmon could neither play nor sing and he was afraid to try He loved the sound of the harp he loved the brave words of the songs he heard but he often slipped away when the music began because he could not sing

One night when Cædmon had slipped away from the hall and gone into the cattle shed where it was his turn to guard the cows he had a wonderful dream as he lay sleeping on the straw He dreamed he heard a voice say

Cædmon sing me something He answered and said I cannot sing that is why I left the feast and came here Then the voice said again

Yet shalt thou sing me something And Cædmon said What shall I sing ? Sing to me of the beginnings of things said the voice So Cædmon began to sing the story that the good monks had taught him about how God created the world and the wonders and the beauties of the earth

Next morning when he awoke he remembered his dream And wonder of wonders—he could sing the song !

That voice must have been the voice

of an angel he said to himself Then he hurried into the abbey and told one of the monks what had happened to him

The monk took him at once to Abbess Hilda and he who had feared to sing sang to her Perhaps he forgot his fear because her face was so wise and kind

The abbess and the monks said this gift of song was a gift from God They took Cædmon from his task of minding the cattle and made him a monk and as he could not read the monks told him stories from the Bible and Cædmon turned them into hymns

So he lived happily in the Abbey for many years making music for the love of God and people call him the first great English poet

### *Handwork*

Let the children make a model of the great hall They can use a deep box and stand it on one side Benches and tables can be made for it a hearth stone pieces of raffia strewn on the floor for rushes bowls and drinking cups modelled of clay etc

They can make a model of the abbey and show two big houses for the monks and nuns sheds for the animals some huts for the servants They can mark out all the fields on the sand table and try to show how each was used The farm animals can be modelled in clay or cut out A harp can be made of cardboard or drawn (Fig 65) Fig 66 shows a child's representation of a hall The effect of wooden beams is obtained by brown paint The thatching can be done by

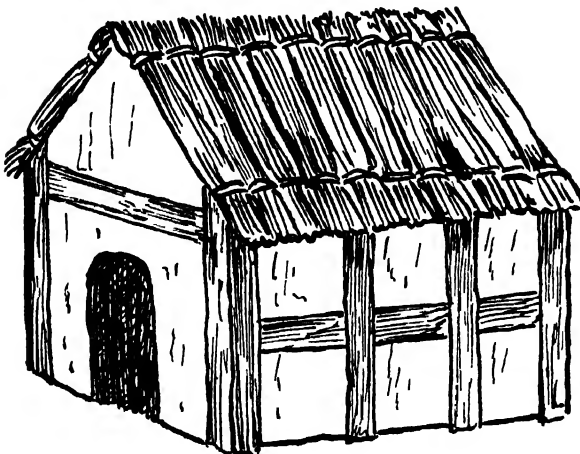


Fig 66 —A CHILD'S REPRESENTATION OF A HALL IN THE DAYS OF CÆDMON

letting the children tie up bundles of straw and stick them on the roof. They can make two or three halls or houses for the abbey or monastery and some little huts for the servants. The buildings where the monks and nuns lived were built of rough grey stones. Through their model the children should learn that the abbey was a group of low buildings the larger ones of rough stone the smaller ones of wood.

The children can draw or model the cliff on which Whitby Abbey stood (Fig 67)

## ROLAND AND OLIVER

### THE STORY OF TWO BOY FRIENDS

Many many years ago in the days of Charles the Great King of the Franks there lived two boys who were great friends. They lived in a village in the north of Italy. The rich boy was called Oliver. His father was a lord. He had dark brown eyes and dark hair and was always dressed in fine clothes. The poor boy was called Roland. He had fair hair and blue eyes. His clothes were poor and ragged and he lived with his mother in a cave.

*This is how the two boys became friends.* Roland was very strong and the village boys made him their leader. Sometimes the village boys fought with the rich boys. Oliver was their leader.

One day the two leaders Roland and Oliver were wrestling together. After a hard struggle Roland won. Oliver was so pleased with Roland's strength that he asked him to be his friend. Roland agreed and after that the two boys were together whenever it was possible.

When they had been friends for some time King Charles the Great came through the village on his way to Rome where he was going to be crowned Emperor.

A great feast was held in his honour. Roland climbed a hill to watch the king pass with all his knights and soldiers. Oliver had to be on the village green to serve as a page at the feast and hand around the food and wine to the guests. Only the sons of nobles acted as pages.

When the king and his men had passed on towards the green and Roland could see them no more he turned to go back to his cave. As he

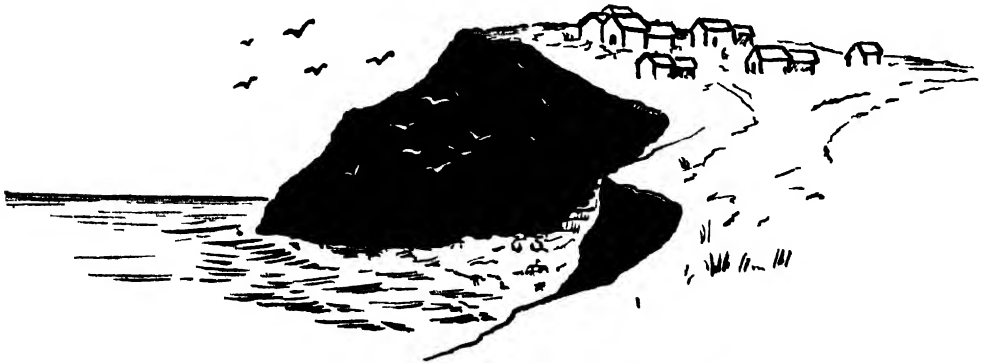


Fig 67 —WHITBY ABBEY ON THE CLIFF

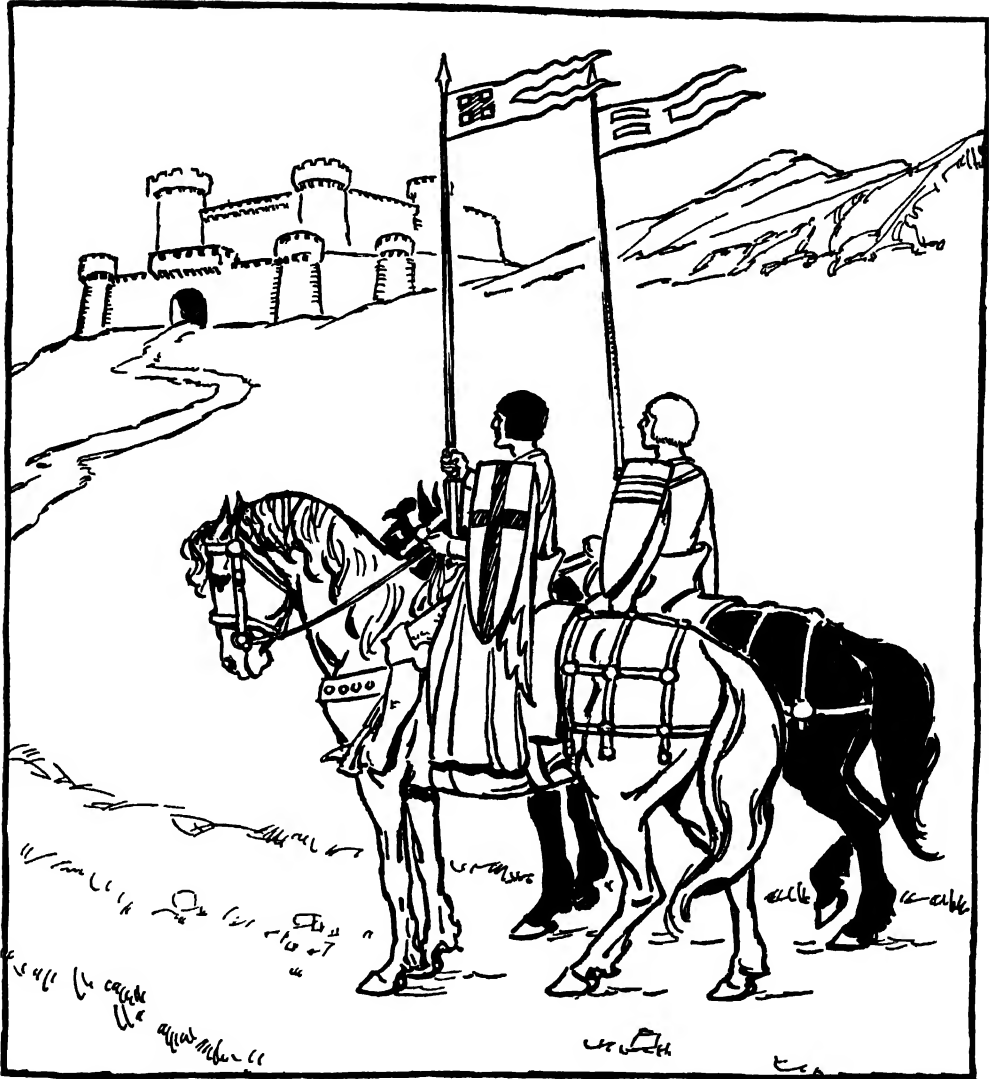


Fig 68 —ROLAND AND OLIVER

went along he met some of the king's servants carrying trays of cakes and fruit to the feast. Without thinking what he was doing Roland snatched a cake for his mother. She had been living on dry bread and goat's milk for some time. They had no money for dainty food. The servant was very angry when he saw one of his best cakes taken. But Roland ran

so quickly that they could not stop him.

When King Charles heard the story he sent some of his knights to find Roland.

They hastened to the cave and Roland's mother came out to meet them. Although she looked very poor and sad the knights knew at once she was a great lady and they bowed low before her.

Then they told her that their lord King Charles who was passing by on his way to Rome wished to see her son.

When Roland's mother heard the name of Charles she wept and said

I am the great king's sister the Lady Bertha. I left the court many years ago because my brother would not let me marry a poor knight. We came to Italy and hid in this cave. Here Roland was born and soon afterwards my husband died in battle so I and my son lived on in this cave. We had nowhere else to go.

Everyone was surprised at her story but no one was more surprised than Roland. He had never dreamed he was of noble birth.

The knights soon carried the news to King Charles. He was delighted to find his sister again. He took Bertha and Roland to Rome with him and then home to France. Charles soon grew to love his nephew Roland dearly because he was so brave and strong. Roland and Oliver were now separated for Oliver remained in Italy and grew up to be a knight there and Roland became a knight in France.

### *How the Two Friends Met Again*

One day a quarrel arose between King Charles and an Italian lord. It was agreed to settle the quarrel in this way. King Charles was to choose a knight to fight for him and the Italian lord was to choose a knight to fight for him.

King Charles chose the knight he loved best—Roland. The Italian lord chose his grandson.

The fight took place on an island in a river in the south of France. Many people came to see it. The two knights were covered in armour

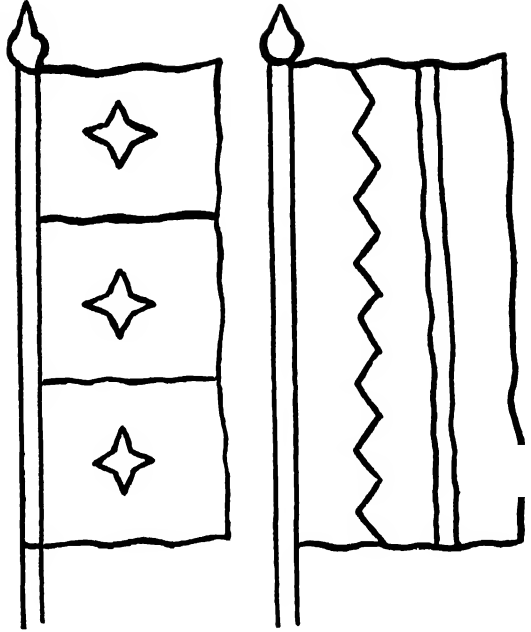


FIG 69 —LANCE HEADS AND PENNONS

from head to foot. They were so well matched in size that they looked exactly alike. But the onlookers could tell which was the Frenchman and which the Italian by the coloured flags waving on their lances.

It was a wonderful fight for the knights were so well matched. For two hours it went on. Then Roland broke his lance on the Italian's shield but the Italian broke his lance on Roland's breastplate. Then they each tried to throw the other to the ground.

At last each snatched at the other's helmet.

Both helmets came off at once and the two knights stood bareheaded. Then to the surprise of the onlookers they rushed into each other's arms and embraced.

I yield to Roland, cried the Italian.

I yield to Oliver, cried Roland the French knight.

For the Italian knight was the friend of Roland's boyhood And thus after many years they met again The other knights wanted them to go on fighting

No said Roland and Oliver together Not for country nor for king will we fight each other

In the end King Charles and the Italian lord settled their quarrel in peace

And now Roland and Oliver did not want to be parted any more so King Charles made Oliver one of his knights And Roland and Oliver served the great King together and did many brave deeds You can see their picture in Fig 68

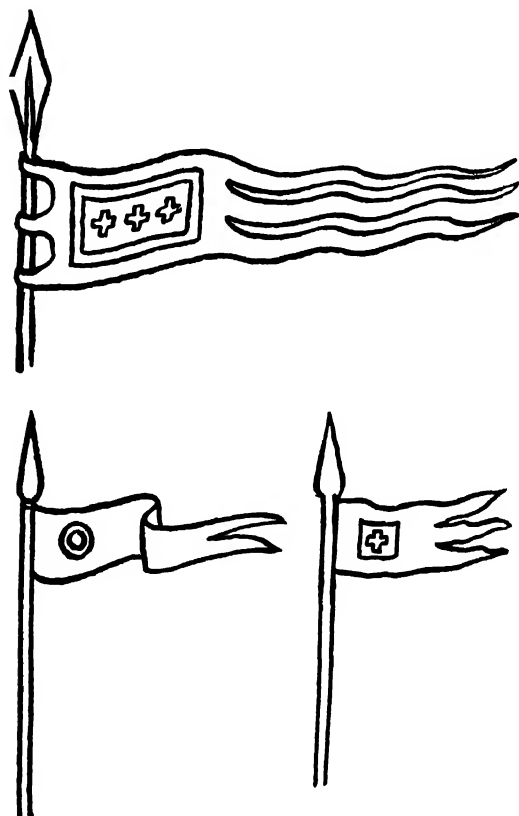


Fig 70 —LANCE HEADS AND PENNONS

### *Handwork and Games*

Let the children cut out flags and fasten them on sticks for lances (Figs 69 and 70)

The children will be able to act some of this story

They can model a tray of rich cakes or fruit or show the feast on the village green

Some may like to make the cave where Bertha and her son lived

### HOW KING ALFRED BURNT THE CAKES

Long ago when good King Alfred reigned in England he was very much troubled by some robbers called the Danes They came over the sea and tried to take King Alfred's kingdom from him The king fought them bravely and his people helped him They did not want to be ruled by the Danes

But one day the Danes suddenly surprised the English and defeated them King Alfred and his men had to hide in the woods King Alfred wandered about for many days seeking a safe place for shelter from the Danes

At last he came to a quiet wood with a river winding all around it Thick bushes seemed to form a fence all round it Through the wood went a little path and King Alfred thought he could see the smoke of a cottage rising between the trees This seemed a safe place to hide in from the Danes As he went up the little path he met a man carrying wood

Can I rest in your cottage for a few days? he asked I am very tired and hungry

Now the labourer did not know he was speaking to the king for Alfred

had no royal robes on no armour or fine helmet He looked just like a poor traveller If the Danes had seen him they would not have known him

Well said the labourer we are only poor people with a few cows to mind But come with me and I will see what my wife says

So together they went into the little cottage

Wife I am hungry I have been chopping wood all day said the man

You are always ready for your supper said his wife But it is not ready yet The cakes will take an hour to bake and the sun is yet high it has not yet dipped behind the old barn But whom have you with you ?

I am a stranger said Alfred and I beg you to give me food and shelter

Well said the woman I don't like strangers The Danes are strangers They burn our houses and drive away our cattle Do you hate the Danes ?

Indeed I do said King Alfred

I am an Englishman I was with King Alfred in the last battle he fought

Well well these are sad times

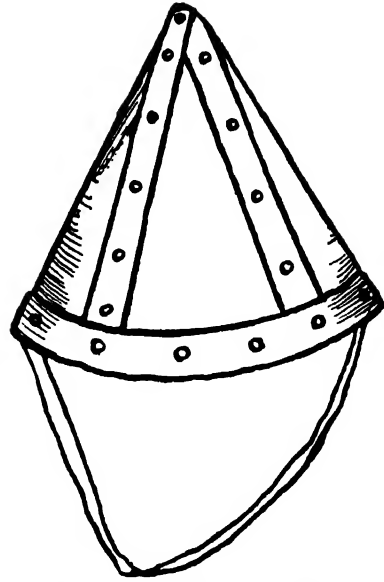


Fig 72 —ALFRED'S HELMET  
A SAXON HELMET

I expect we shall never see our king again The Danish wolves have killed him I fear You can share a brown loaf with us But we are poor people so what can you do to help us ? said the wife

I will help you in any way I can said the King It will best please me to earn my bread before I eat it

Let me see Can you tie up faggots ?

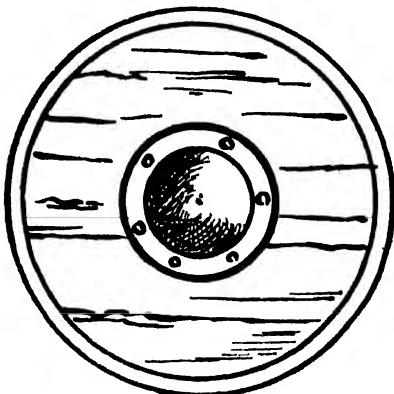


Fig 71 —ALFRED'S SHIELD  
A SAXON SHIELD

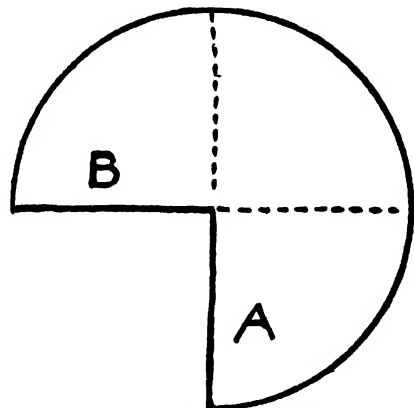


Fig 72a —PLAN OF HELMET

## APPROACH TO HISTORY

I have not been used to it  
I am afraid I should be awkward  
Can you thatch? There is a  
piece blown off the cow house  
Alas! I cannot thatch  
Can you weave rushes? We  
want some more baskets  
I have never learned how  
to weave

Can you stack hay?

No I have never tried

Well you are a useless sort of  
fellow and yet you have a pair of  
hands like other people. Come then  
you must watch these cakes and I  
will go and milk the cows. Be sure  
you do not let them burn. Turn them  
often on the hearth.

I will be very careful said Alfred  
as he sat down by the fire and the  
woman bustled away.

Now said her husband I  
will go and stack the wood since  
supper is not ready. Be sure you  
watch the cakes. And he too went  
out.

When Alfred was left alone he began  
to mend his bow and arrows while  
he watched the cakes. He thought  
about the Danes and his poor people  
who were robbed by them. He won-  
dered if he could collect his men and  
fight the Danes again. And as he sat  
thinking the cakes began to burn. Oh  
you foolish man! cried a voice as  
the good wife hurried in with the  
milk. Can't you see the cakes are  
burning? You'll come to no good in  
the world if you are so idle. See you  
should turn them like this—and this  
and she showed him how to turn the

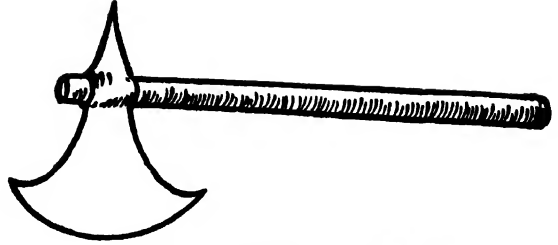


Fig 73 —A DANISH BATTLE AXE

cakes while he listened patiently to  
her scoldings.

I am sorry he said but my  
mind was full of sad thoughts.

Well you are ready enough to  
eat the cakes now I expect though  
you have not helped to bake them.  
Perhaps you will do better another  
time. Come husband we will have  
supper she called.

So they all sat down to their supper  
of sweet new milk and brown bread.  
King Alfred enjoyed it very much  
although the good wife scolded him  
from time to time for his laziness.  
While they were eating they heard the  
trampling of horses outside.

The Danes! The Danes! cried  
the wife.

King Alfred wondered if they had  
tracked him there. He wished he had  
stayed in the woods hungry as he  
was rather than cause the poor wood  
cutter and his wife to suffer.

Then the door burst open and in  
rushed a soldier.

My lord my king! We have found  
you at last he cried as he knelt before  
Alfred. I bring you good news. Your  
men shut up in a castle by the Danes  
have escaped and killed the Danish  
leader. They are calling for you.  
Come and lead us to victory.

My brave friends! cried  
King Alfred. God be praised.  
I am still King of England.

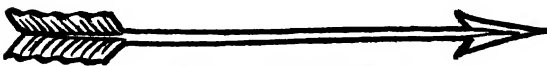


Fig 74 —AN ARROW



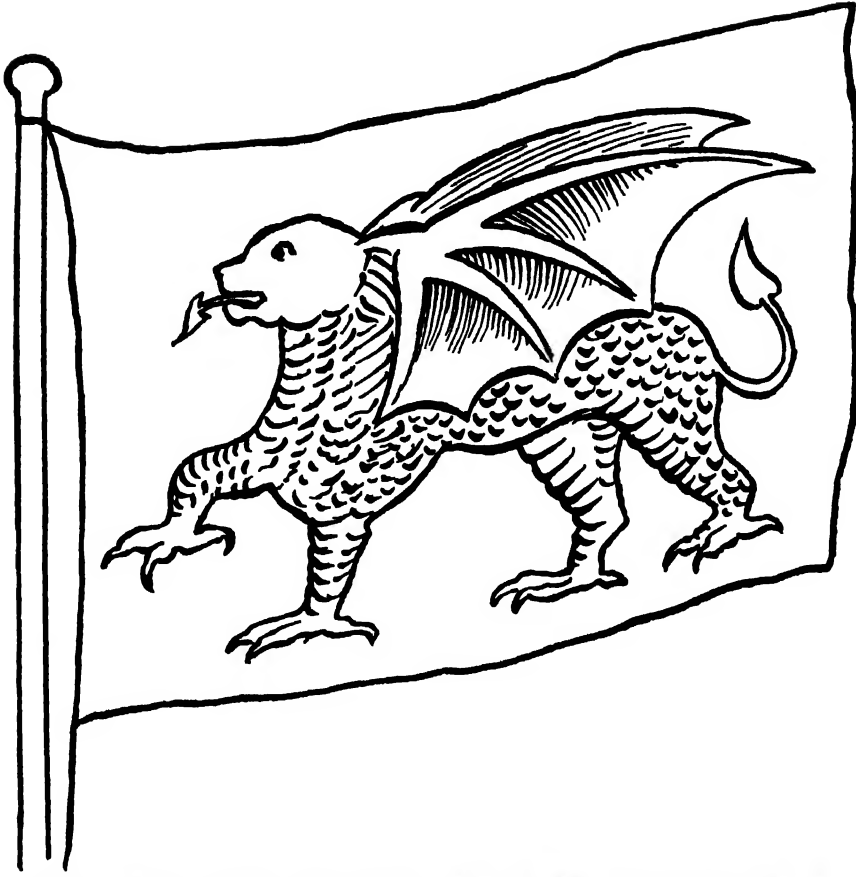


Fig 75 —KING ALFRED'S STANDARD THE GOLDEN DRAGON OF WESSEX

What shall we do? whispered the labourer to his wife We shall be put to death Why did you speak like that to the king?

My poor husband! We shall be punished that's certain But who could have thought it was the King?

Then they came up to Alfred as he stood talking to Ella his friend and knelt before him

O my lord pardon us they cried Indeed we did not know that you were the king

Pardon you said Alfred I not only pardon you but thank you You gave me food and shelter when I was hungry and tired One day you

shall dine with me but now I go again to fight the Danes and protect you from them Come Ella my faithful Ella to arms! To arms!

So Alfred went off to fight and win When happier days arrived he loved to tell this story of his adventure to his friends

### *Games and Handwork*

This is a story that is easily dramatized by young children

They can model the island with the trees on it the river and marshes around and bushes a cottage can be made of paper etc

The interior of the cottage can also

be pictured the fire the hearthstone the cakes a table some stools bundles of wood a jar or two a bucket rush baskets etc

The children can cut out arrows and make bows from cane and string or they can model an arrow in plasticene (Fig 74)

Let them cut out shields Fig 71 from paper also a battle axe Fig 73 They can try to make a battle axe of cardboard with a stick for a handle

Fig 75 shows Alfred s standard It

can be cut from paper and have a yellow or red dragon chalked on it Children will like having hectographed copies of this standard to colour Fig 72 shows a Saxon helmet The children can easily make one for themselves

A circular piece of paper can be cut as shown in Fig 72a quarter A is pasted over quarter B The helmet can be decorated with silver paper as shown in Fig 72 A string for fastening it on can be attached

## CHAPTER VIII

### STORIES FROM HISTORY (*continued*)

London Bridge is broken down    A Clever Dog    Princess Margaret    Robert Bruce and the Spider  
The Story of a Cloak    George Stephenson and his Engines    Florence Nightingale  
Suggested Handwork and Games for All Stories

#### LONDON BRIDGE IS BROKEN DOWN

**M**ANY years ago there lived in Norway a brave boy king called Olaf. He loved the sea and was a sea king or pirate. He used to sail about with his ships looking for treasures. Fig 76 shows his ship.

Now he heard that some great fighters called the Danes had driven the English king Ethelred out of England. Olaf said he would help the English to fight the Danes. He knew that this would mean plenty of hard knocks but also plenty of booty. So he hoisted his blue and crimson sails and steered his warships westward over the sea to help King Ethelred.

As they rowed or sailed along his men sang

Over the sea sweep wind and rain  
Our sails and tackle sway and strain  
Wet to the skin  
We're sound within  
Our sea steed through the foam goes prancing  
While shields and spears and helms are glancing  
From land to sea  
Our ships ride free  
And down the wind with swelling sail  
We bend before the gathering gale

Up the Thames and straight towards  
London rowed the young king

Hail to the serpent banner! Hail to Olaf the Brave! cried King Ethelred when he saw him coming and all the war horns sounded a welcome.

Now King Ethelred and King Olaf could not get at the Danes because they were in a strong castle just beyond London Bridge and on the bridge were a number of Danish soldiers with great heaps of stones. These stones and spears and arrows they were going to throw on the ships of King Olaf and King Ethelred if they tried to pass the bridge.

What can we do, Sea King? asked King Ethelred. How can we beat our enemies and win London town?

Why pull down the bridge said the young king. Then we shall have a free river way to their castle.

Break down London Bridge, young hero! cried King Ethelred. How can we do that?

Then Olaf asked his men and the English to do what he told them and he would show them how to break it down. They all agreed.

Olaf pulled down some old houses on the banks of the river. With the wood he made roofs to cover his ships. These roofs were strong enough not to be broken if any heavy stones fell on them.

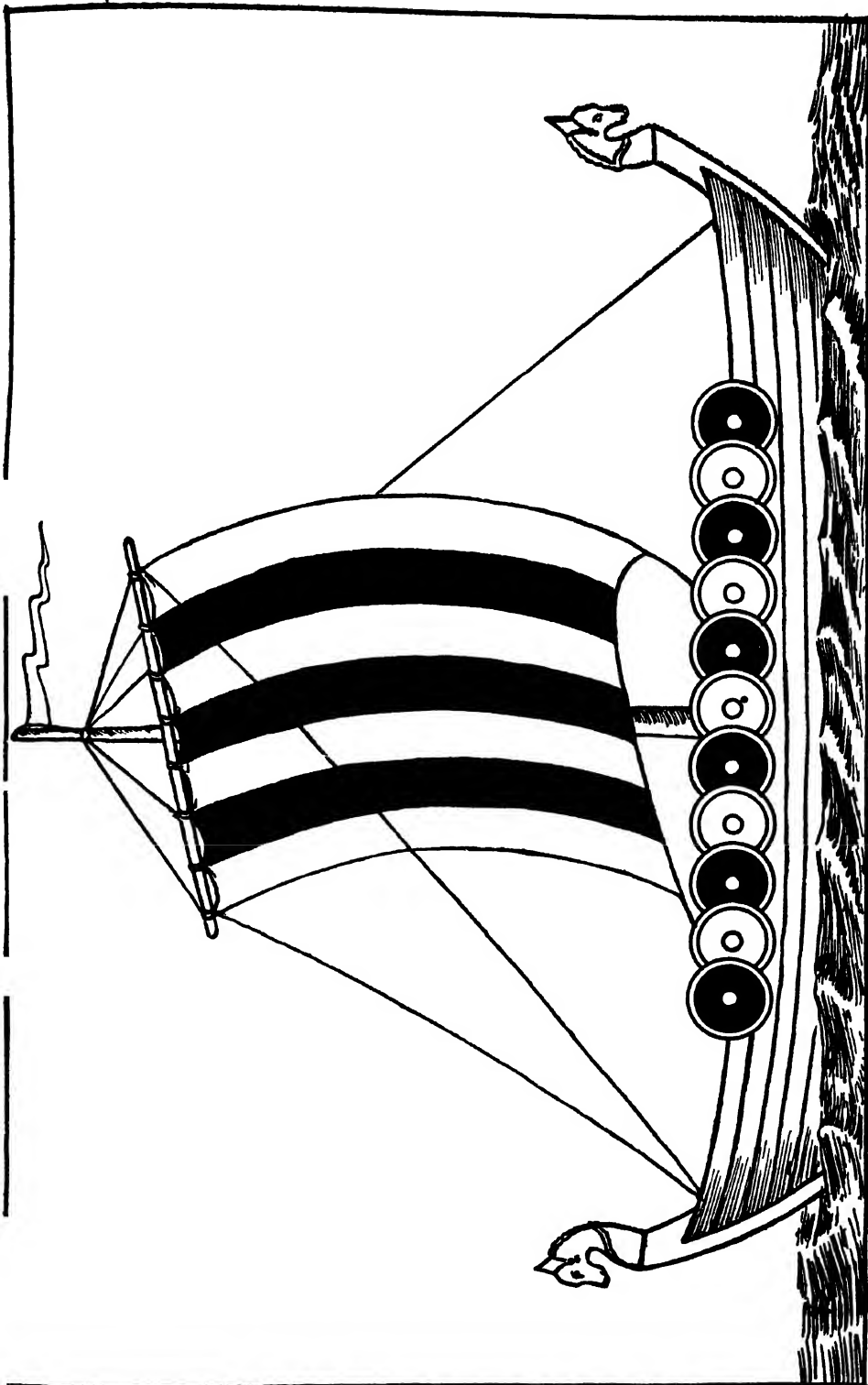


FIG 76—THE SHIP OF THE YOUNG KING OLAF OF NORWAY

Now out oars and pull for the bridge young Olaf commanded and the roofed over warships were rowed close up to London Bridge

As they came near the bridge the Danes threw stones arrows and spears upon them Some of the English ships were so crushed by the stones that they had to turn back But Olaf and his men kept on Straight ahead they rowed and under the bridge Then they tied strong ropes around the posts on which the bridge was built The loose end was made fast to the stern of each boat Each boat then turned and faced down stream waiting for orders

Out oars! cried the young sea king pull war birds! pull all as if ye were for Norway!

Forward and backward bent the rowers tighter and tighter pulled the ropes fast down upon the warships rained the Danish spears and stones but the wooden posts under the great bridge were loosened by the steady tug of the ropes and soon with a sudden spurt Olaf's ships darted down the river dragging behind them the captured posts of London Bridge

Then with a great crash London Bridge fell and all the Danes and all their stones fell in the water

The Danes in their castle now saw

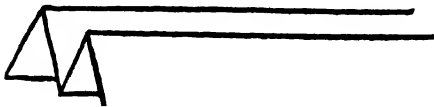


Fig 77—FOLDING PAPER TO MAKE A SHIP



Fig 78—SHAPING THE SHIP

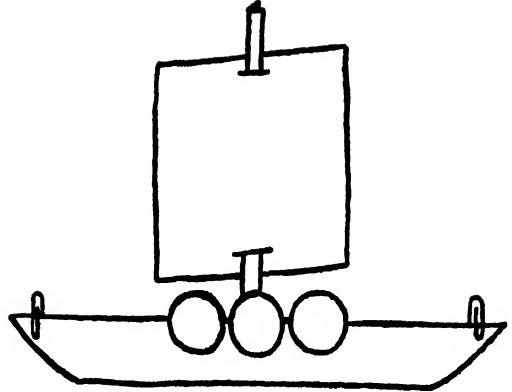


Fig 79—CHILD'S MODEL OF VIKING SHIP

that the English ships could sail up to them so they surrendered and said that Ethelred should be their king

And young Olaf and his men sang this song

London Bridge is broken down—  
Gold is won and high renown  
Shields resounding  
War horns sounding  
Hildar shouting in the din  
Arrows singing  
Mail coats ringing  
Odin makes our Olaf win

### *Handwork and Games*

Children will like to make the boy king's fleet They can make the long ships in many different ways Here is one take a piece of paper about  $4\frac{1}{2}$  inches by 9 inches fold it in four as shown in Fig 77 Cut the ends to look like a ship Fig 78 These ends can be pasted or sewn or pinned together by a slip over paper fastener as shown in Fig 79 Cut a strip of paper  $5\frac{1}{2}$  inches long and half an inch broad for the mast fold it in half lengthwise to make a strong mast Paste it inside the boat Cut a sail from a piece of tissue paper or thin paper tear or cut holes in it and fit it on

the mast Fig 79 Cut out dragons heads to decorate the ends of the boat Round paper shields can be pasted along the sides of the boat Fig 79 The fleet will stand well on a sheet of blue paper

The shields can be chalked black and yellow the sail in bands of blue and red the dragon or serpent heads red and the boat dark brown see Fig 76

Besides making boats little ones will like drawing and painting them Other ways of making boats will be found in The Teacher s Treasury (Newnes) and in Toymaking at Home and School (Harrap) Also in the Handwork Section and Geography Section of these Volumes

### *Making a Bridge*

The children can make a bridge by cutting a strip of cardboard or paper and resting it on three or four reels of the same height Strips of paper can be bent to form steps at each side If strong cardboard or a strip of wood is used for the bridge clay walls can be built each side It makes the bridge stronger if the cardboard or paper is pasted to the reels

The children can also build a bridge of blocks The posts can be blocks piled on each other A strip of wood rests on them They can tie string around these posts and pull down the bridge

They can also think of different ways of building bridges

### *Games*

The children can sit on the floor and on benches pretending to row while they chant the sea song of Olaf s men

Over the sea sweep wind and rain etc



Fig 80 —ONE OF THE HORNS THAT BLEW TO WELCOME KING OLAF

Older children will enjoy playing the game of London Bridge given in the Games Section

### *Horns*

The children can make horns to blow a welcome to King Olaf They can be simply made from rolls of paper rolled more tightly at one end

They can draw horns and decorate them with golden bands The horn is a pretty shape for the children to learn Fig 80 shows a horn

## A CLEVER DOG

This is another story of King Olaf the pirate He and his men loved sailing in their long low boats to other lands robbing them of gold and silver and cattle They were very clever at finding things

One day they sailed for Ireland There in the green fields near the sea King Olaf saw many cattle Now the pirates had not had fresh meat for many days so they eagerly collected all the cattle of which there were a fine number and began to drive them down to their boats

Among the cattle were the cows of a poor man He saw what was happening from his little hut and he was very sad His cows were all he

had and he had no money to buy more. He feared his wife and children would starve. So he ran to King Olaf and told his story, begging the king to give him back his cows again.

Now King Olaf was not really unkind and he was sorry for the poor man, so he said, "You may have your cows if you can pick them out of the herd at once. I cannot stop and waste the time of my men. We are hungry. There were hundreds of cows in the herd. The poor man could not have found his own quickly, but he had a clever dog called Vige. This dog he sent into the herd of cattle. In a few moments he found one of his master's cows and drove it out, and then another and another until the poor man had all his cows again. Each cow was marked with the same mark, so King Olaf knew that the dog had found the right ones. He was very pleased. He said, 'I will buy this clever dog for a large sum of money.'

No, said the poor man, 'I will not sell my faithful dog. I will give him to you willingly because you have given me back my cows.'

Then the king took a gold ring from his finger and gave it to the poor man. Then clever Vige went away with the sea robbers. Old stories say that King Olaf loved him as the best of dogs.

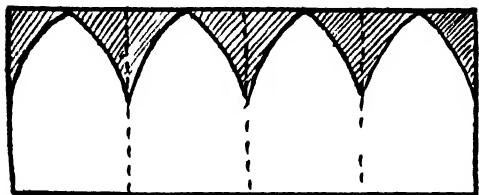


Fig 81—FIRST STEP IN MAKING KING OLAF'S HELMET

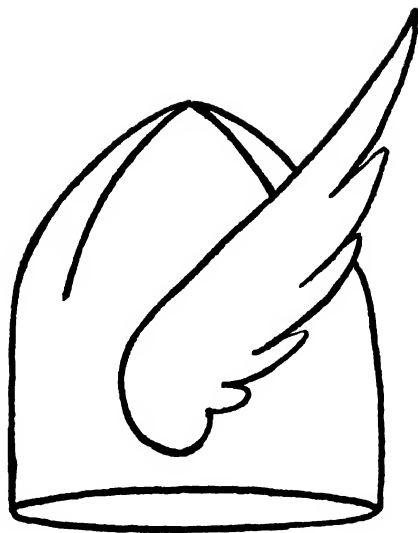


Fig 82—FINISHED HELMET

### *Handwork and Games*

The children can make ships and show the scene on their sand table. The dog and the cattle can be modelled in clay.

It is an easy story to dramatise.

They will like to make King Olaf's helmet. They can try to make some to fit themselves.

Let each child cut a strip of brown paper to fit round his head. The ends must overlap so that they can be pinned together. The paper is folded into four and cut as shown in Fig 81. It is pinned, sewn or pasted together as in Fig 82. The points are bent over so that they overlap and thus can be pinned or pasted to each other. Two wings are cut out as in Fig 83. These are coloured yellow and pasted or sewn on to the helmet.

### PRINCESS MARGARET

Long ago when the Normans conquered England an English prince called Edgar and his sister Margaret

had to flee from the land. They took with them a few faithful followers and escaped in a boat. When they got out to sea a storm came on and drove their ship northwards to Scotland. Onwards the wind and waves drove them until they came to a wild rocky shore. Eagerly they looked about for a safe place to land. At last they saw a peaceful little bay hidden between great rocks. They rowed towards it. As they sprang ashore thankful to be on the firm ground again the dark clouds rolled away and the sun came

out. It seemed to them a sign that their troubles were over and they could hope for better days. So the little bay became known as St Margaret's Hope, a name it still bears to day. They pulled their boat on shore and began to journey inland where they hoped to find shelter in some village or town.

They knew now they were in the wild land of Scotland. As they tramped along they met some rough shepherds who stared at them with eyes of wonder. Where can these richly dressed people have come from?

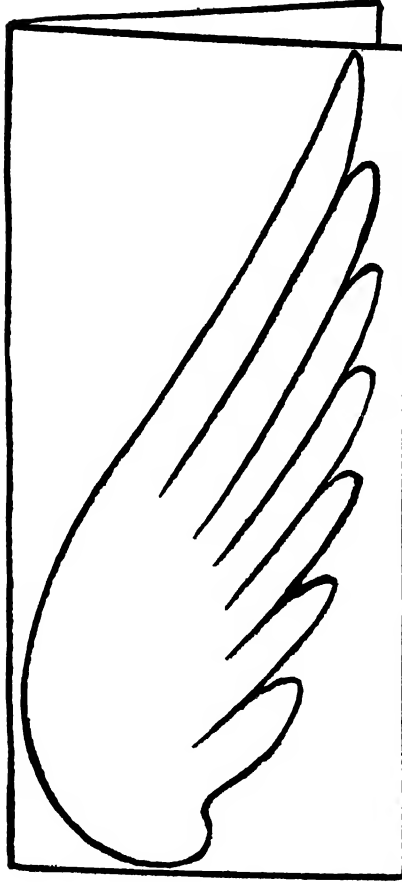


Fig 83—HOW TO CUT WINGS FOR THE HELMET

thought the shepherds. They must be princes and princesses at least even our own king has not such fine clothes. How lovely they thought Princess Margaret looked with her hair like spun gold tall and fair as a lily.

We must go and tell our king about these new comers, they said and hurried away to the palace. Meanwhile the little party wandered on until Margaret became so weary that she begged them to rest awhile in a green field where there was a great stone that would make a comfortable seat for the tired

ladies. Even to day people use this stone as a resting place as did Princess Margaret long years ago and it is called St Margaret's Stone.

As they sat resting they were startled by the sound of many feet approaching and they saw a band of horsemen riding towards them. Were they friends or enemies? Margaret's heart beat with fear. But the fear soon went. The rough horsemen bowed low before them and said

We are come from Malcolm King of Scotland to bid you welcome. Close by in the town of Dunfermline



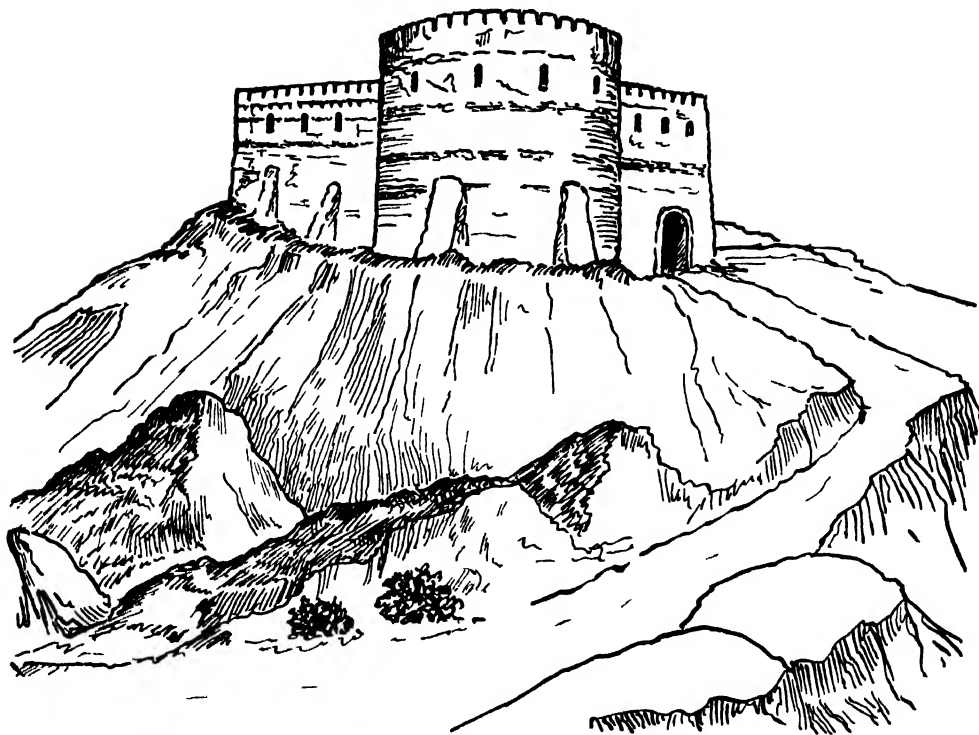


Fig 84 —KING MALCOLM'S CASTLE

is his royal palace and he says you can rest there as long as you please Our King himself cannot be here to greet you for he is away fighting But soon he will return to give you his royal welcome

How glad the travellers were to hear these kind words!

With happy hearts and less weary feet they went on and soon caught sight of a little town built like an eagle's nest upon the steep hillside

King Malcolm's castle was very bare and cold He himself thought it was a very fine one because it had strong walls to keep out enemies but there were no curtains or pretty things inside The servants too were very rough and rude they had no one to teach them gentle ways of speaking

Margaret and her brother found it

very strange living in this cold lonely castle The bitter winds of the north blew through its great rooms and Princess Margaret longed for the bright warm days she had known in her English home Still she and her brother were safe and spring was coming

One day King Malcolm returned He was big and brave but a rough soldier who could not read or write

He thought Princess Margaret more beautiful than anyone he had ever seen He loved her at once with all the love of his great heart He begged her to stay with him always and be his Queen He would let her have all the pretty things she wanted to make the castle gay He said she could teach the poor Scots and help them

Now Margaret was as good as she

was beautiful she longed to teach the little children and the people she saw around her and she knew how brave and good Malcolm was although he looked like a great rough lion so she agreed

When springtime came and the first primroses were beginning to brighten the woods the royal marriage took place and Princess Margaret became Queen of Scotland

She taught the war like Scots that gentleness is a fine thing The King dressed in more beautiful clothes because the Queen wished it and began to show more kingly ways The servants no longer did their work carelessly the common drinking cups and wooden dishes were replaced by silver cups and golden dishes

Margaret loved learning She taught the Scots that reading and writing and thoughts of God were greater than fighting Although King Malcolm never learnt to read he loved all books for Margaret's sake and often lifted the books she had been using and touched them tenderly for her sake

But the Scots loved Margaret best of all because she was so good to little children and to the poor

The babies loved her pretty coloured robes and every day she fed the little orphans with her own golden spoon No wonder she was called St Margaret of Scotland

### *Handwork and Play*

The children will like to make King Malcolm's castle They can model one in clay and show it perched on a steep hillside Fig 84

A paper castle can be made by drawing battlements and doors and windows on a strip of paper as in Fig 85 and then rolling the paper round and pinning it at A and C and B and D so that it forms a tall cylinder

They can model a little bay with tall rocks around it—like the bay where Margaret landed they can make the beach of yellow sand and the water of blue paper

They can show Margaret's journey up the rocky road to the fields and make the great stone where she rested

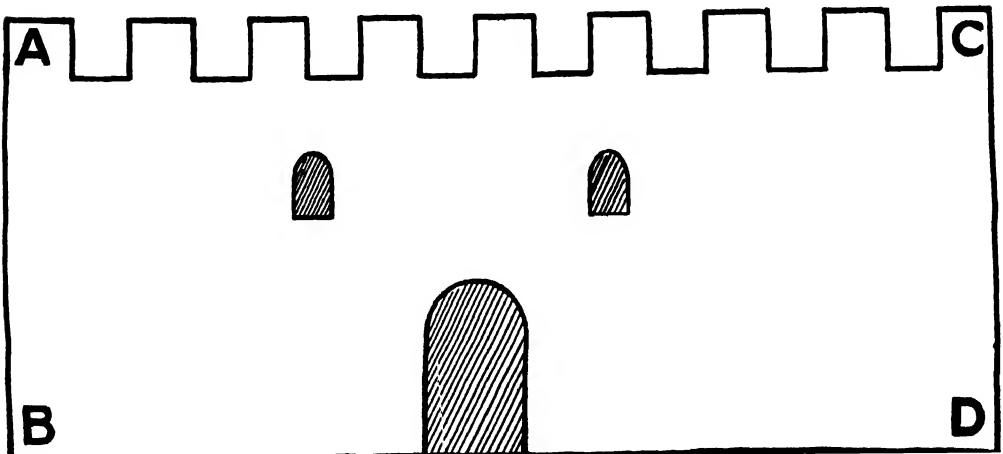


Fig 85 —HOW TO PLAN A ROUND CASTLE

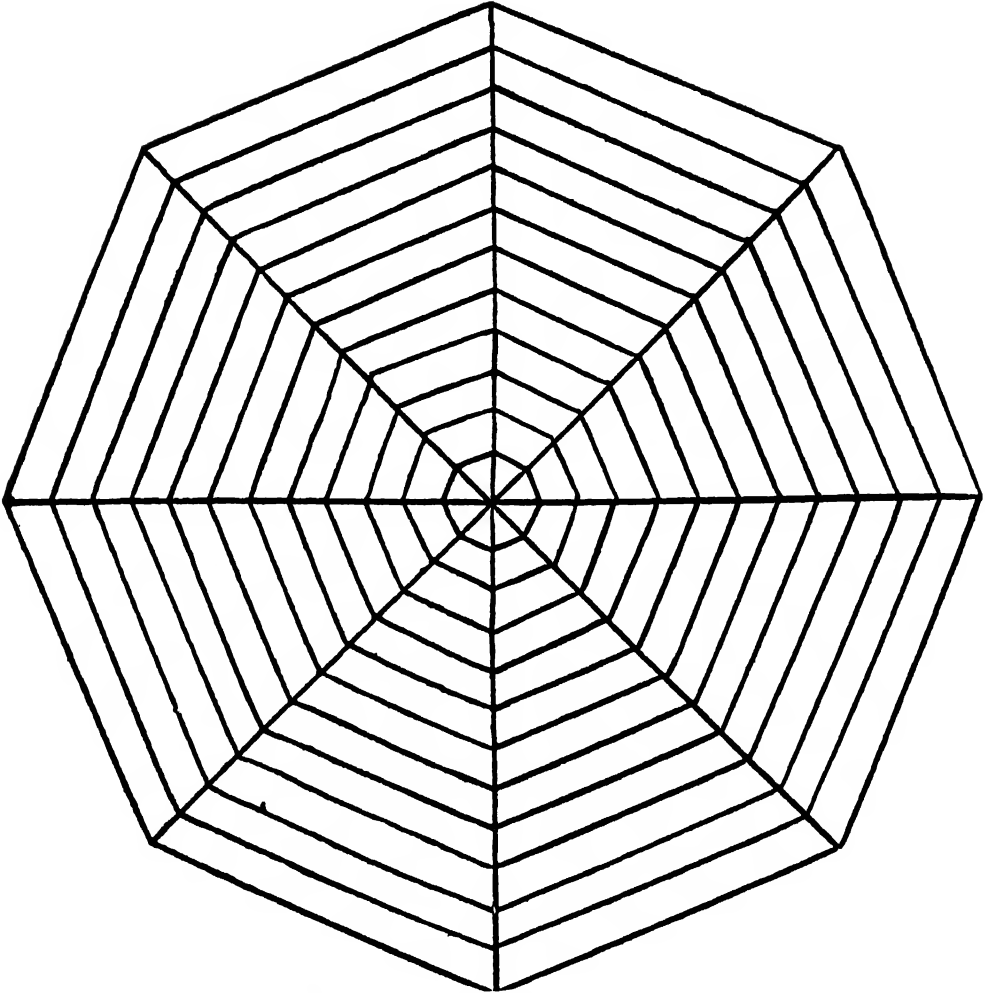


Fig 86 —AN EASY SPIDER S WEB TO COPY

They can dramatise part of the story for example

- (1) The landing of Princess Margaret and her people
- (2) The meeting in the field with King Malcolm's men

### ROBERT BRUCE AND THE SPIDER

Long long ago England and Scotland each had their own kings. You remember the story of King Malcolm

who married the lovely English Princess Margaret. This is a story about another king of Scotland. He was called Robert Bruce. Now the King of England and the King of Scotland were often unfriendly and fought each other.

At this time there was a King of England called Edward and he made up his mind to rule Scotland too. So he led an army into Scotland against Robert Bruce. Bruce was defeated in battle after battle and at last had to

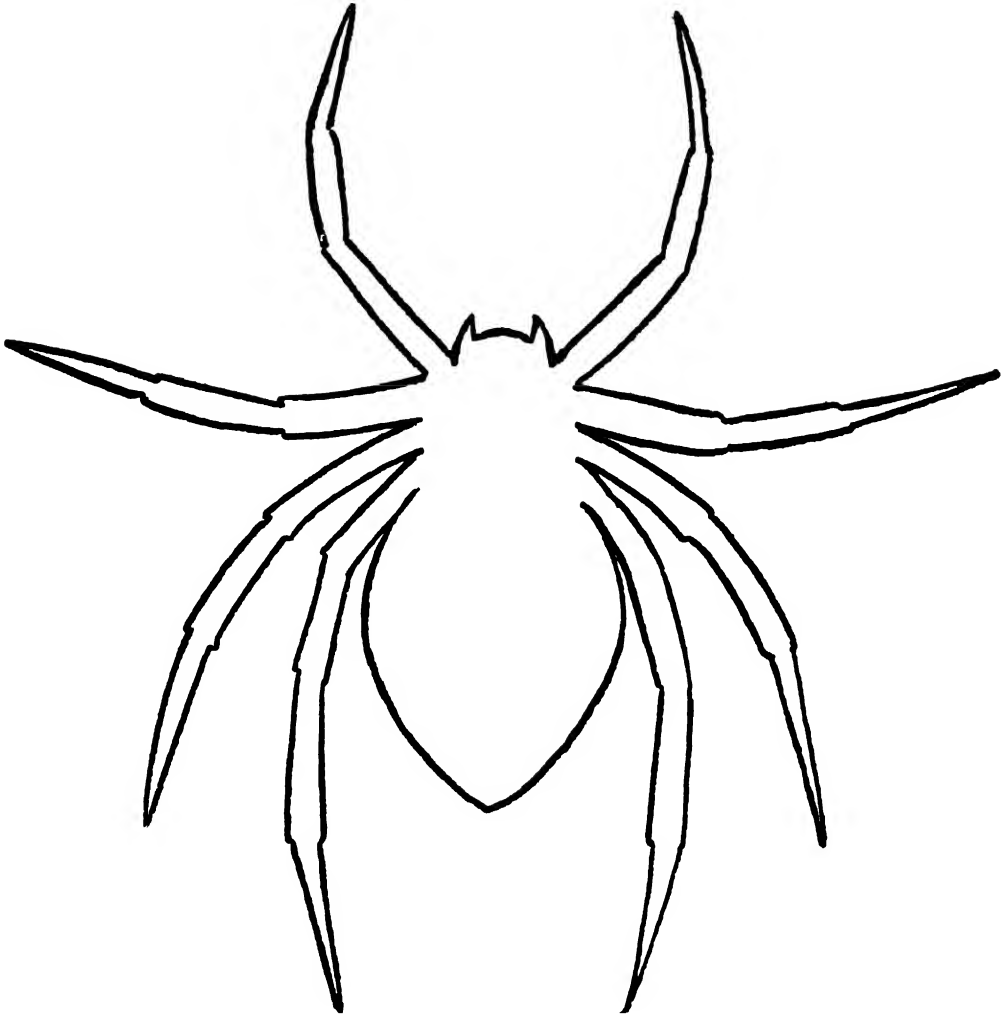
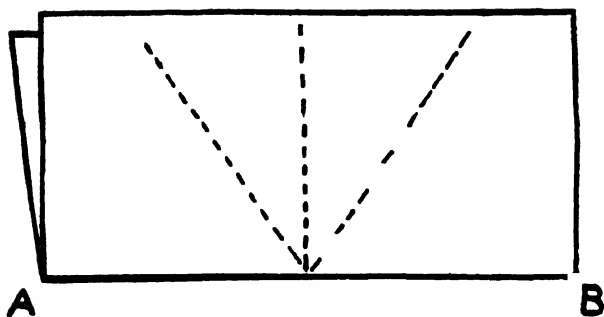


Fig 87 —AN EASY SPIDER TO MODEL OR DRAW

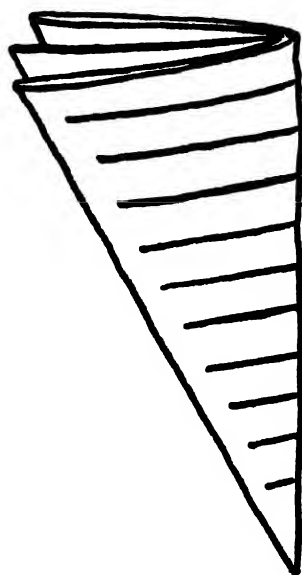
hide among the hills and moors of his wild country His faithful friends went with him and his wife and her ladies As it was fine summer weather they felt safe and happy in the lovely glens and moors far from their enemies the English The Queen and her ladies were lodged in bowers or huts made of the branches of trees they slept on the skins of deer and roe the King and his young knights hunted and fished

for food or gathered the cranberries or the whortleberries They were all patient and faithful and affectionate to each other

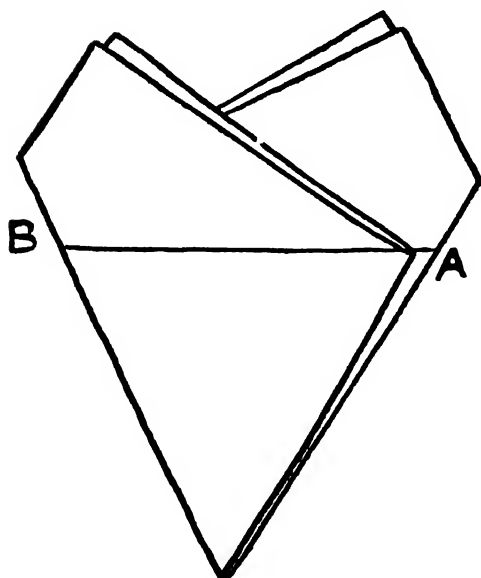
But as autumn advanced they had to think of finding a warmer shelter They could not live out of doors in the winter Bruce found a castle for his wife and her ladies and left them in the charge of some brave knights He and a few followers continued to



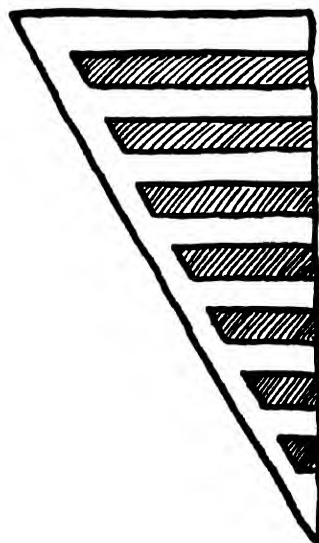
**Fig 88 —MAKING A SPIDER S WEB OF PAPER**  
A square folded in half



**Fig 90 —TRIANGLE FOLDED IN HALF AND CUT IN SLITS**



**Fig 89 —CORNERS A AND B FOLDED UP AND A TRIANGLE MADE**



**Fig 91 —ALTERNATE STRIPS CUT OUT UNFOLDED MAKES A WEB**

wander in the Highlands Bruce hoped King Edward would think he was dead and thus they would be safe for the winter

When the weather grew very cold Bruce and his friends found shelter on a little island where they lived in a poor hut Soon news reached them that the English had taken the castle where the Queen and her ladies were and they were now prisoners in England

Bruce was very unhappy He lay on the straw in his hut and wondered what he should do It is no use he said to himself I am always beaten I shall give up trying As he thought these sad thoughts he watched a spider that seemed to be building her web in one corner of the tumbled down little hut The spider was hanging by its long thread from a beam in the roof It was trying to swing itself across to another beam to make its web It could not do it Each time it fell Bruce watched it The spider tried again and again without success

Surely it will give up said Bruce But no it tried again Now Bruce sat up and watched with interest It had tried six times Would it try a seventh time? Yes it tried a seventh time and this time the thread stuck fast Now the spider could run from beam to beam and spin its web Bruce thought The spider was beaten many times and did not give up I will not give up I too will try again

And so he tried once more As spring came round he collected all his men and marched against the English He met them at a place called Bannockburn where he won a great victory Once again he was King of Scotland and had his dear wife

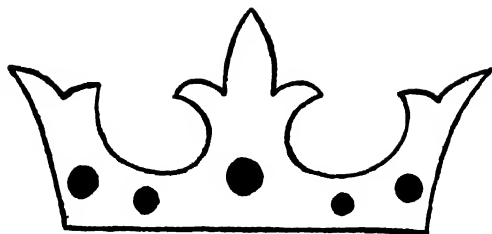


Fig 92 —EDWARD I's CROWN

with him Perhaps he often told her the tale of the spider

### *Handwork and Games*

Let the children make a plasticene model of a spider and draw his web Figs 86 and 87 They can model the island and the hut Let the children play they are Robert Bruce and his Queen and knights camping in the glens

They will enjoy the story of Little Spider's First Web in The Story Hour Volume IV

They can draw and paint or make the crown of the English King Edward I who fought with Robert Bruce Fig 92 shows a pattern for little ones to try to copy The crown is painted yellow with five red stones They can leave out some of the decorations but they will like to put in the five red stones

### *A Spider's Web of Paper*

The children will enjoy making a paper spider's web It is a pretty piece of handwork The children fold a square in half as in Fig 88 They find the middle of this oblong and then bend up the corners A and B so that they exactly fold over each other The dotted lines in Fig 88 show about where the folds will come Bending up A and B gives the shape shown in

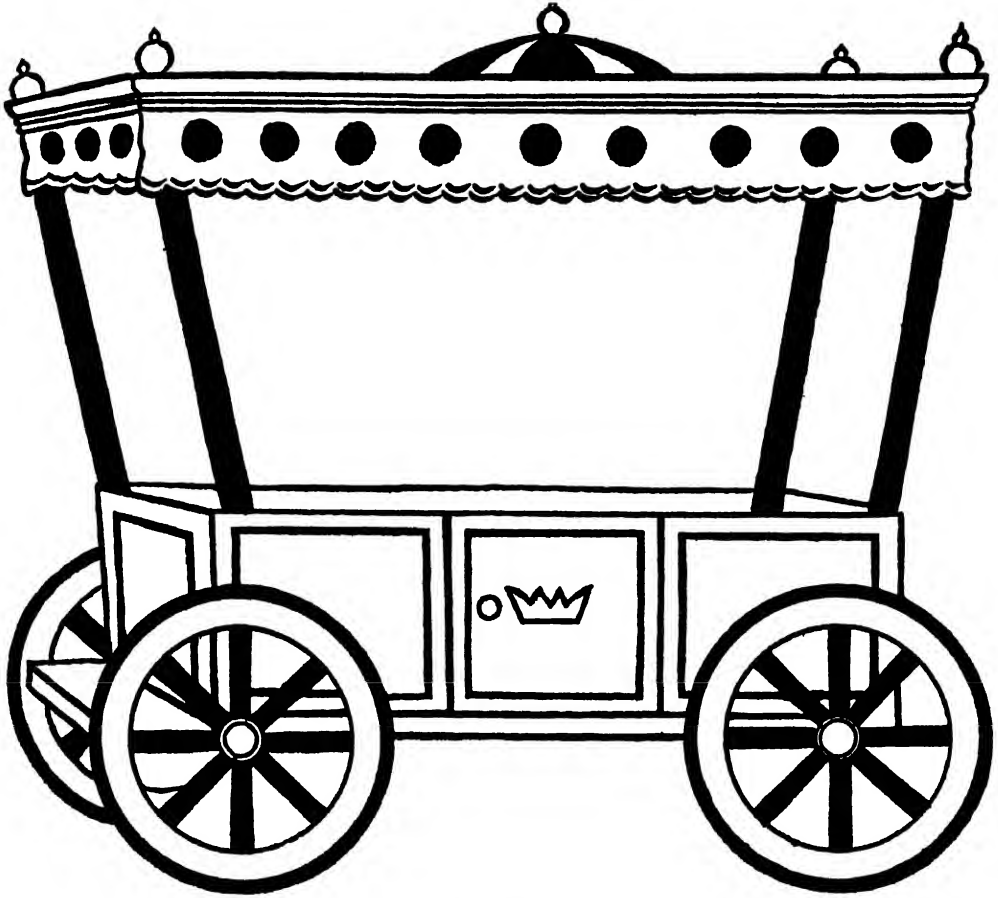


Fig 93 —QUEEN ELIZABETH'S CARRIAGE

Fig 89 Cut off the points along the dark line shown in Fig 89 Fold the triangle that remains in half as shown in Fig 90 Make cuts with the scissors beginning at the closed side as shown in Fig 90 Cut off alternate strips as shown in Fig 91 When the children unfold the paper they will find a delightful spider's web This can also be used to illustrate the story Little Spider's First Web

### THE STORY OF A CLOAK

Queen Elizabeth was a great English queen She was always beautifully

dressed Her long skirts were made of silk or velvet and sometimes they had jewels worked all over them She had ruffles round her neck and wrists made of the finest lace Her shoes were covered with gold thread and had little flowers on them worked in silk She was as fine as any princess in Fairyland

Her people loved her because she tried to please them and ruled her country well

She often rode about London in a grand carriage and she liked to sail up the Thames in a beautiful barge

One day as the queen was walking

down to the river to go on board the royal barge a large crowd stood waiting to see her pass. Among them was a handsome young man called Walter Raleigh. He wore a bright velvet cloak. He had pushed his way to the front and was gazing at the queen when he saw her stop before a little pool of water. In an instant he stepped out of the crowd, took off his velvet cloak and spread it on the muddy ground. The queen smiled, walked over it and passed on. It was all over in a moment. Raleigh picked up his cloak and walked on.

But when Queen Elizabeth got to her barge she sent a messenger to find the young man.

When he came the queen was seated under an awning in the midst of a group of lords and ladies.

What is your name? she asked.

May it please your Majesty my name is Raleigh and my father is of an old but unfortunate family.

You have to day said the queen

spoiled a good cloak in my service. Take this jewel she added, handing Raleigh a ring in which a diamond shone and wear it henceforth in memory of this day.

From that day Raleigh and the queen became friends. She gave Raleigh money and lands and let him stay at her palace.

When he was older he had many adventures and sailed to many new lands.

## *Play and Handwork*

Little ones love to act this story and it is easily dramatised. They can make Queen Elizabeth's carriage from a small box, making the awning of paper and cane (Fig 93). A barge is easily made. A piece of paper is folded and cut as shown in Fig 94. Fold up corners B and C along dotted lines, fold up sides A E and D F. Paste A to B and D to C to make the bow. Fold up G, paste E to G and F to G. The barge must be gaily painted or chalked.

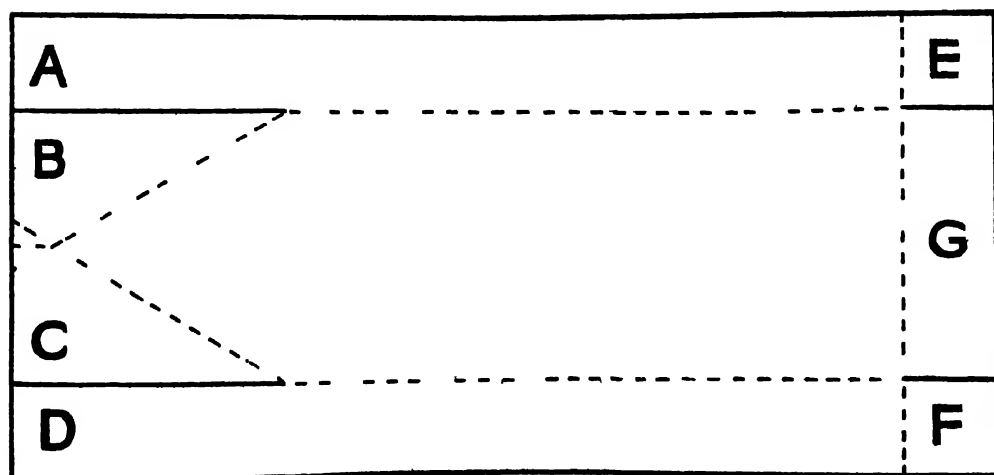


FIG 94—PLAN OF A BARGE



Let the children make ruffles by folding a piece of paper zigzag as shown in Fig 95

They can make a cloak of paper tissue paper or some soft material

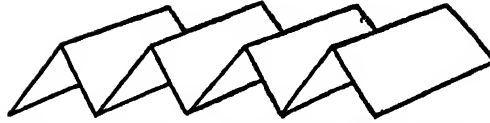


Fig 95 —FOLDING PAPER TO MAKE A RUFFLE FOR QUEEN ELIZABETH

father told him tales and he liked to watch him feed the robins that came round his engine fire on cold

days Then he looked after the other children younger than himself and kept them out of the way of the wagons of coal that were dragged by horses along a wooden tram road just in front of their cottage

## GEORGE STEPHENSON AND HIS ENGINES

About one hundred years ago there was a little boy born in the north of England who was called George Stephenson There were no railways or trains in those days

His father worked as a fireman at a coal mine that is he tended the fire of an engine that was used to pump water out of the coal mines He did not get much money for this so that he could not send George or his other little children to school

Little George played about near the cottage doors looked for birds nests when he could and ran errands to the village As soon as he was old enough he was allowed to carry his father's dinner to him while at work He was very proud and pleased to do this His

He was very proud when he was able to earn twopence a day by minding some cows and seeing that they did not get in the way of the wagons When the cows were good and did not wander George had an easy time He amused himself by looking for birds nests making whistles out of reeds or straws and playing in the little streams that ran into a bog nearby But best of all he loved making clay engines with a chosen playmate The boys found the clay for their engines in the bog and they dried the stems of plants for steam pipes They also made engines of corks and bits of wood George longed to be old enough to work with his father at the coal mine At last the day came and he was



Fig 96 —GEORGE STEPHENSON'S TRAIN PUFFING BILLY

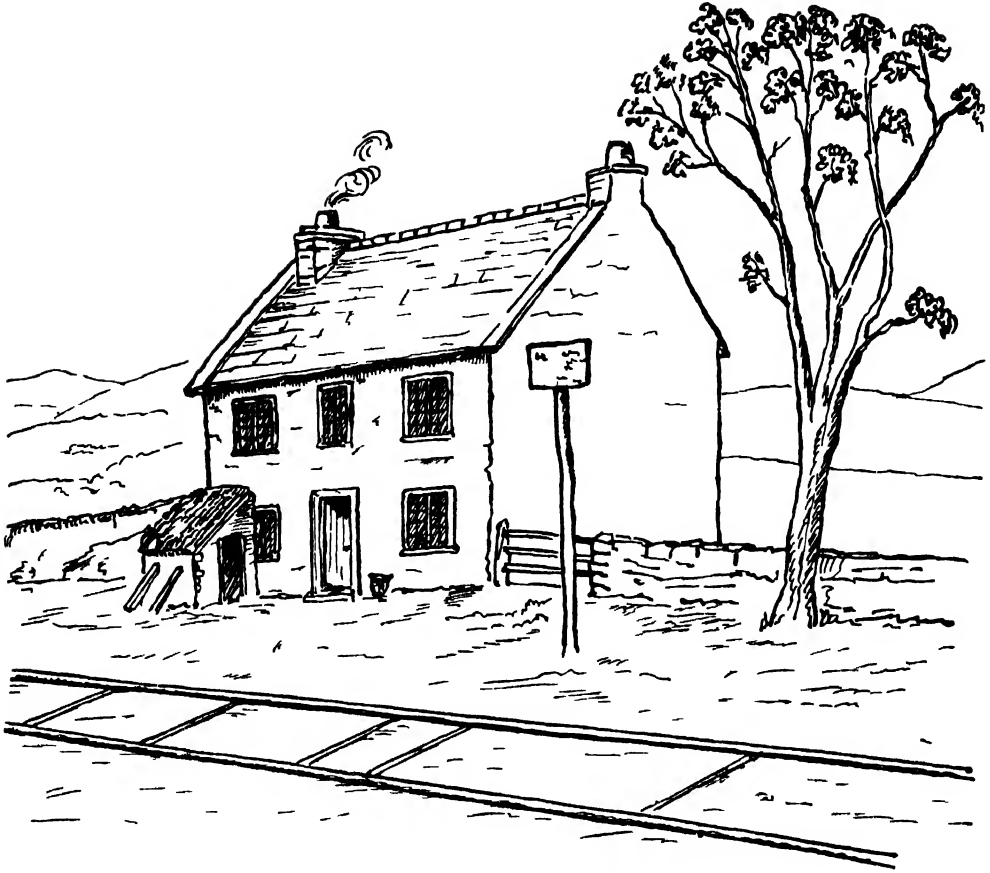


Fig 97 —THE HOUSE IN WHICH GEORGE STEPHENSON WAS BORN

allowed to help his father to stoke up the fire. Then he himself was given charge of an engine. He soon learnt all there was to know about his engine. He loved his work and he loved the engines. He heard of other better engines invented by a man called James Watt and as he could not see these he wished he could read about them. But he could not read.

Although he was now a grown man and doing the work of a man he was not ashamed to go to school. He went to a night school. He worked out his sums in his spare time sitting by the engine fire. In the evening he took

his slate to his master who marked his sums and gave him new ones. So with willing mind and heart he soon learnt to read and write and became well advanced in arithmetic.

Like his father he loved animals and birds and used to tempt the robin redbreasts to hop and fly about him at the engine fire by giving them bread crumbs saved from his dinner. But his chief favourite was his dog. He was a very wise dog and every day he used to carry George's dinner to him at the pit. The dog had quite a long way to go all through the village. He carried the dinner in a tin hung around his neck. He used to turn neither to the right nor

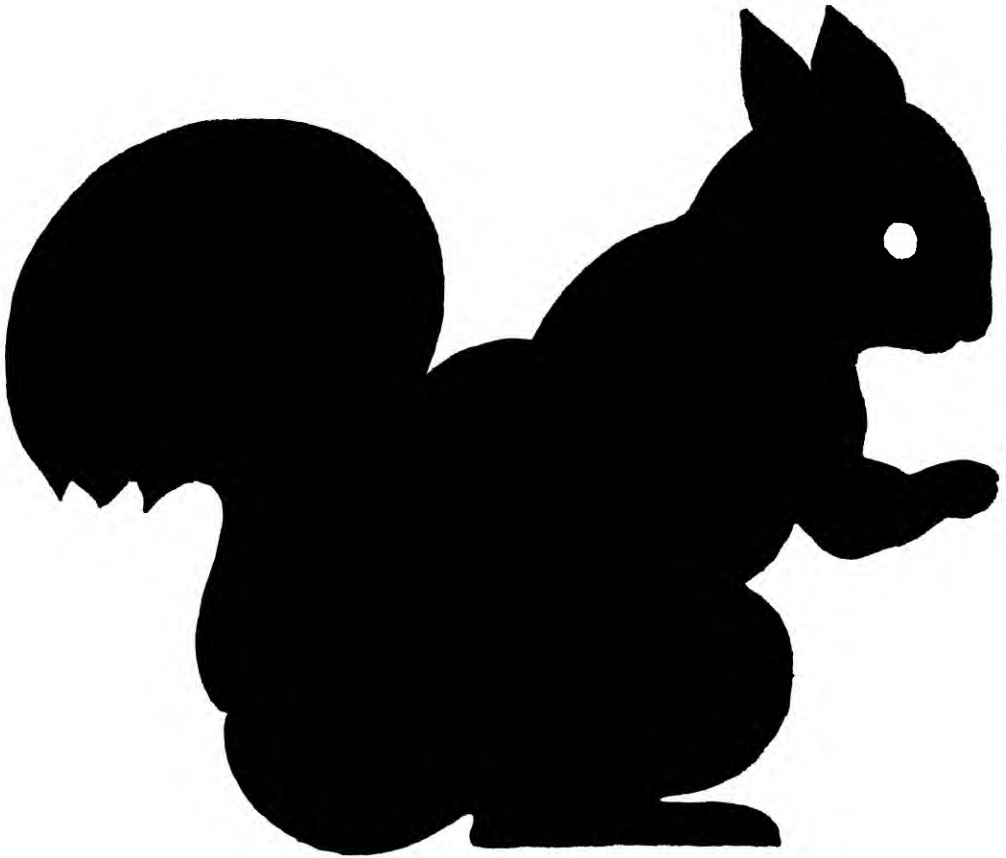


Fig. 98 —ONE OF FLORENCE NIGHTINGALE'S PETS

A squirrel for the children to draw on it from paper

left and he took no notice of the other dogs or their barks. But sometimes his way was not easy. One day a big strange dog saw him passing with the tin can about his neck. This strange dog ran after him and fell upon him. There was a terrible tussle which lasted for a short time then George who was getting anxious about his dinner saw his faithful dog approaching bleeding but triumphant. The tin can was still round his neck but the dinner had been spilt in the struggle. Though George went without his dinner that day he was prouder than ever of his dog when the villagers told him of the fight.

George was soon able to mend engines and make them himself.

Then he made up his mind to find out if steam engines could be used to draw heavy loads. Up to this time heavy loads were all drawn by horses. This was slow work. So George worked hard and at last made an engine that could draw the coal trucks along. He called his engine his Iron Horse. When the first railway was laid George Stephenson built the engine that drew the carriages. There were some carriages carrying coal and flour and there was a carriage for passengers. The carriages were not a bit like our carriages for passengers they were

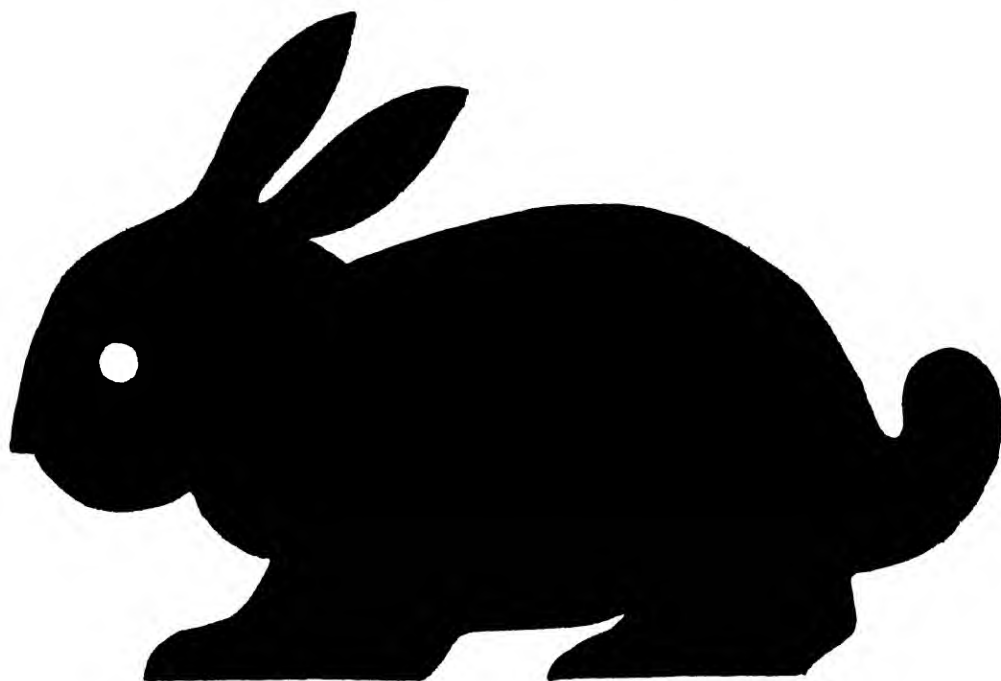


Fig 99 —ANOTHER PET OF FLORENCE NIGHTINGALE  
To be drawn or cut out of paper or modelled

much more like trucks And the engine made such a noise that it was called Puffing Billy

Crowds of people gathered together at the side of the line to watch and as Puffing Billy passed they waved and cheered It was a great day for George Stephenson

Later on when a second railway line was laid a prize was offered for the best engine George Stephenson won this prize with his engine the Rocket

Now railways run all over England like a network of iron People can travel from place to place very easily and for this they must give thanks to George Stephenson

### *Handwork and Play*

Let the children collect pictures of engines

Let them try to make engines of clay as George Stephenson did

Let them try to make Stephenson's engine (Fig 96) from match boxes corks cardboard and paper

They can make coal trucks also drawn by horses such as passed George Stephenson's cottage when he was young They can have hectographed copies of Stephenson's engine to chalk black and yellow

They will like to make the house where Stephenson was born (Fig 97) and show the tram road along which the wagons of coal drawn by horses used to pass

Let the children play a Train Game See Section on Games

### FLORENCE NIGHTINGALE

About a hundred years ago there lived a little girl called Florence Nightingale Her parents were well off and she lived in a beautiful house

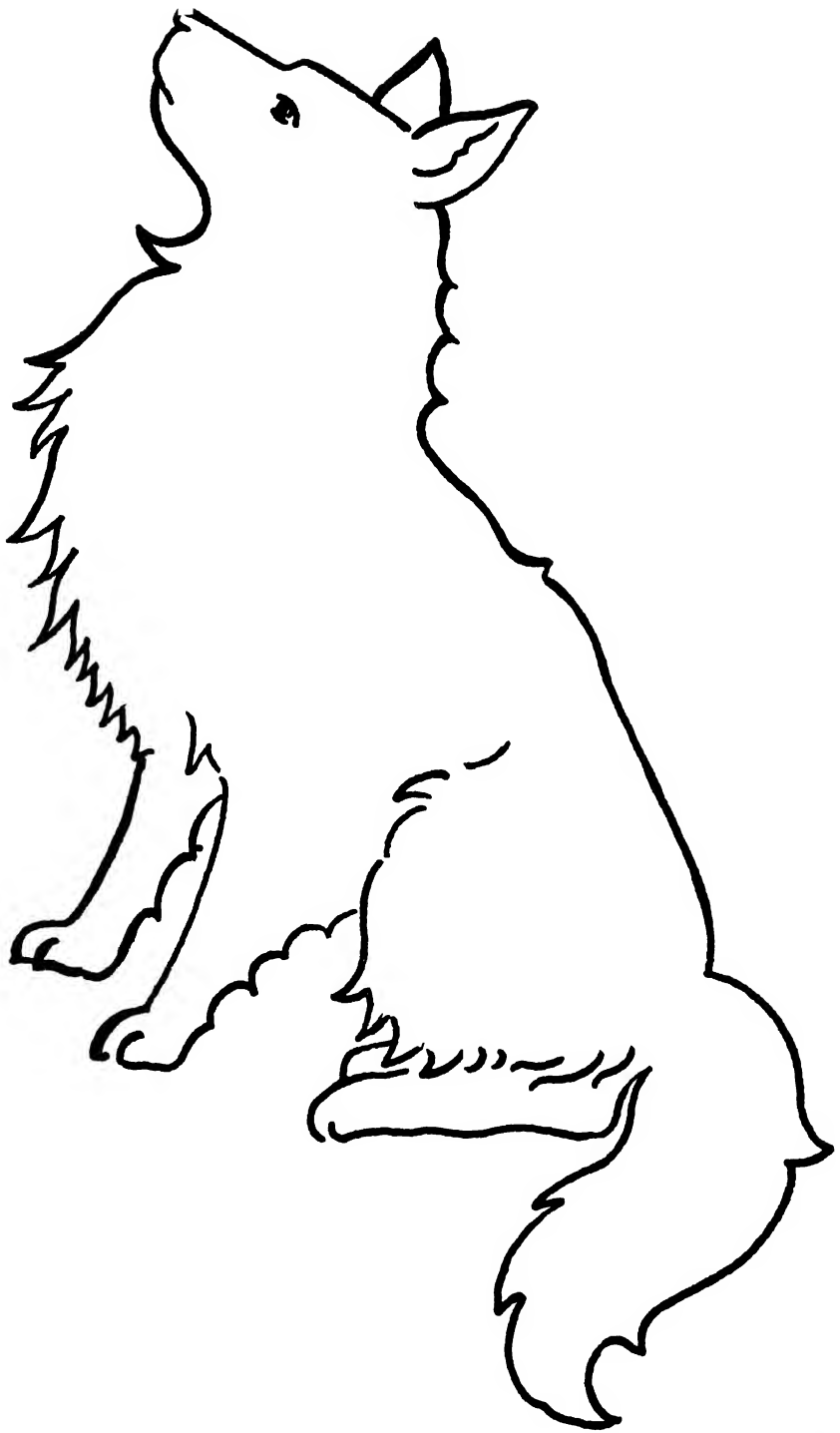


FIG 100 —THE SHEPHERD S DOG CAP THAT FLORENCE NIGHTINGALE NURSED

in Derbyshire She had lessons every day She learnt to read and write and do sums

She loved walking and playing in the garden and in the beautiful woods around her home The squirrels and the birds and the other animals that lived there knew her and loved her She was the gentlest and kindest little girl

She had a pony of her own that she loved to ride on but she not only cared for her beautiful pony but for the tired old horses that grazed in the fields She often brought them apples

One day she had a holiday She went for a ride on her pony with her friend They thought they would go to see a shepherd of her father's who had a favourite dog called Cap The shepherd used to say that Cap was as sensible as a human being and could do everything but talk He was the best sheep dog in all the countryside When the girl arrived at the shepherd's house she found him in great trouble A mischievous schoolboy had thrown a stone at Cap and broken his leg

I can't do anything for him said the shepherd He will never get better

But are you sure that his leg is broken? asked Florence

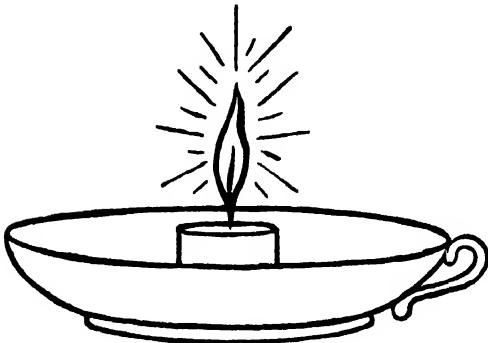


Fig 101 —A LAMP  
To be modelled in clay

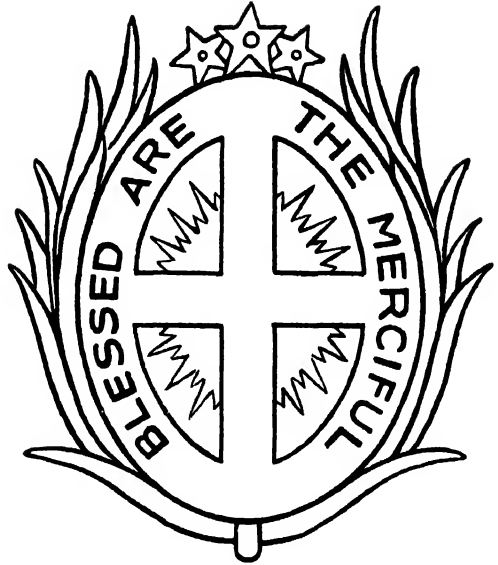


Fig 102 —A SIMPLE COPY OF THE BROOCH  
GIVEN TO FLORENCE BY QUEEN VICTORIA

Oh yes miss it must be broken He has not put it on the ground since answered the shepherd sadly

They rode to the hut where the sick dog was lying. His leg was badly swollen But he let Florence stroke his head and comfort him

What can we do for him? asked the little girl anxiously

If it is only a bad bruise it ought to be bathed said her friend It does not seem to be broken but only dreadfully swollen

At once Florence lighted the fire in the shepherd's cottage boiled some water tore up some strips of old flannel and tenderly cared for the suffering animal She spent the rest of the bright spring day nursing him

When the old shepherd came home from his work in the evening he was full of joy to see Cap crawl towards him and wag his tail

Day by day Florence bathed the swollen leg and soon the dog was well

enough to join his master and watch over the sheep as before

Some days later Florence was again riding with her friend over the fields when they came to the shepherd and his flock. When Cap heard the girl's voice his tail wagged and his eyes sparkled but he did not come to her because he was on duty and every good sheep dog knows he must not neglect his duty even for the kindest friend.

The shepherd said, 'Do look at the dog miss. He is so pleased to hear your voice. Cap's tail was now wagging faster than ever. I am thankful to you miss, went on the old man. But for you I might have lost the best dog I ever had in my life.'

After this Florence became quite famous as an animals doctor so she lived a busy happy life.

She fed the squirrels with nuts she watched the rabbits at play she looked after many a little woolly lamb in the spring time. Then she found time to visit the poor and sick people in the village and take them dainty food.

When she became older she learnt how to nurse sick people.

Once our English soldiers had to go away to fight. They had a long long way to go—many miles by sea. The winter was bitterly cold and the poor soldiers had many hardships to suffer. Many were wounded and they had no one to comfort them or to care for them.

When Florence Nightingale heard this she said she would go at once and nurse them. She got some other brave women to go with her. They went across the sea to where it was cold and comfortless.

How glad the men were when she came! Now they had nice clean beds good food to eat and careful nursing.

Florence was the head of the hospital and she never seemed to grow weary as day after day she nursed the soldiers back to life.

In the night she used to walk through the wards carrying a lamp to see that all was well with the men. Those who could not sleep looked forward to her coming and they called her 'The Lady of the Lamp'.

When the war was over and she came back to England the people wanted to give her a large sum of money for all that she had done. But she would not take the money for herself she used it instead to build a hospital and school where other nurses could learn how to care for the sick.

Queen Victoria sent her a beautiful brooch. It was really a badge rather than a brooch. It bore a St George's Cross in red and a crown in diamonds. These words were written around the badge: 'Blessed are the Merciful'.

### *Handwork and Play*

Each child can make a hospital ward from a boot box.

The beds can be made of match boxes or paper.

They can cut out the animals that Florence loved when she was young—the squirrel and the rabbit (Figs 98 and 99).

They can try to model Cap in clay (Fig 100).

A lamp or night light is easily modelled in clay or plasticene as in Fig 101.

They can also try to model the oval brooch or badge shown in Fig 102. It is a very much simplified drawing of the original brooch.

An easier piece of handwork for the slower children is to colour a Red Cross flag.

## CHAPTER IX

### SOME GENERAL SUGGESTIONS FOR HANDWORK

**I**T has already been shown how Handwork can be used to illustrate the various stories told in History Words such as helmet shield battle axe pennon castle drawbridge banner crown etc all mean more to a little child if he has not only seen pictures of them but tried to make them and in some cases use them

A very valuable and interesting form of Handwork is to let children dress paper dolls to represent the various people they learn about Fig 103*a* shows a useful outline that can be traced and used for any historical person needed In the case of little children it is best to give them this figure cut in cardboard so that they can draw around it A Roman soldier is an effective figure to dress The helmet (Fig 103*b*) is cut from silver paper The children place the head of their paper figure on the silver paper to get the right size The helmet shown in Fig 103*b* exactly fits Fig 103*a* Fig 103*d* shows a pattern of the tunic this must be cut to fit the figure Tunic and helmet can be pasted on or fastened on with tabs

Both knickers (see Fig 104*a*) and tunic can be cut from red paper Fig 103*c* shows how the armour is made from pleated silver paper

Fig 104*a* shows the completed figure Notice how the pleated silver paper is arranged over the shoulders and around the waist Three separate strips are needed and they are gummed in place

A belt of silver paper is slung over the shoulder to carry the short sword The javelin is cut from thin cardboard and covered with silver paper The shield is made from an oblong piece of thin cardboard chalked yellow and brown as shown It is curved slightly and a strip of paper is gummed on the back to form a handle this strip helps to keep the shield bent

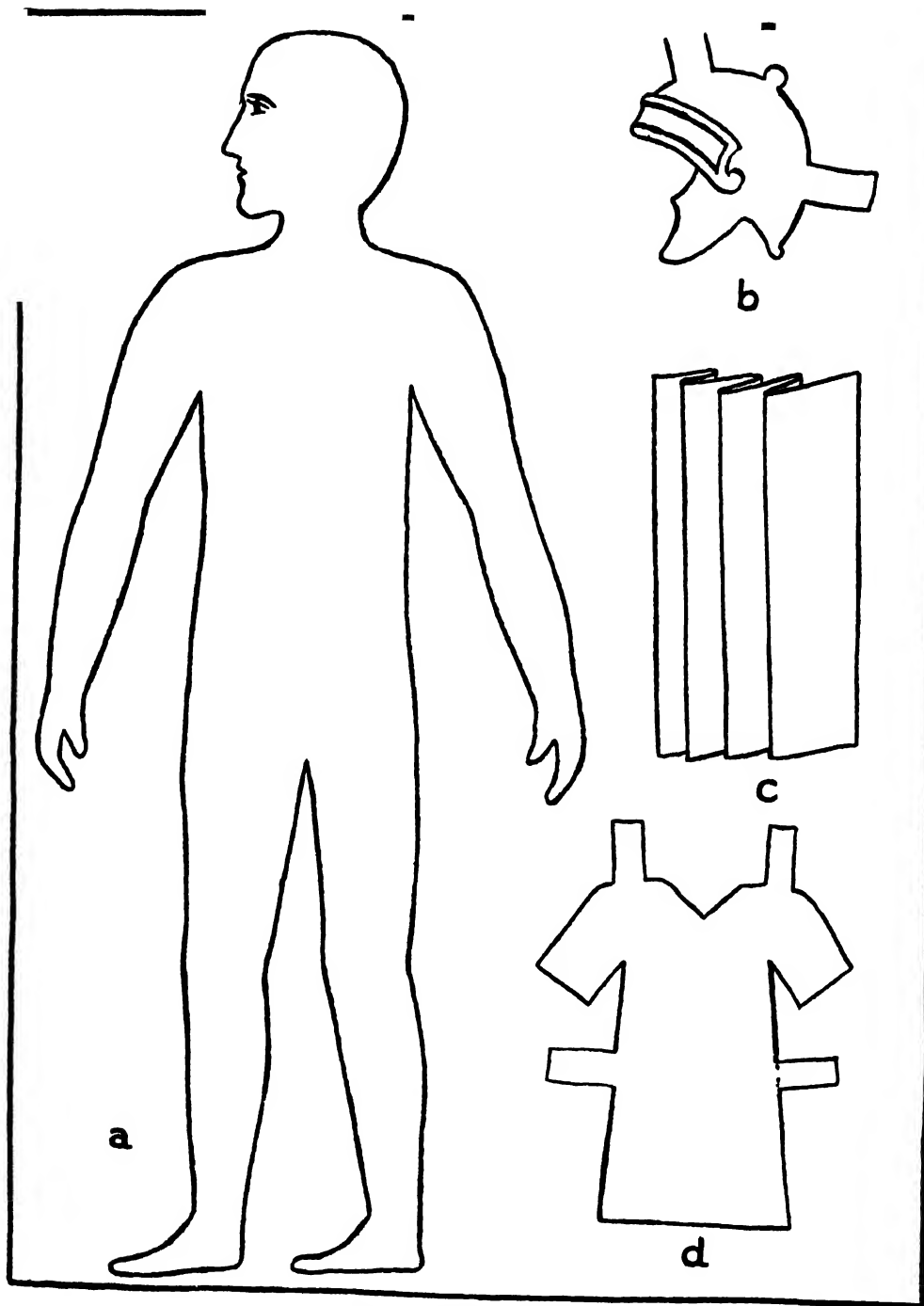
The face arms and legs are then chalked light red straps are drawn on the feet as in Fig 104*a* to show how the sandals are fastened

Fig 104*b* shows how the head of our paper figure can be changed to the head of a Persian king The beard and hair are cut from brown paper and pasted on The crown is cut from gold paper or white paper chalked yellow Fig 104*c* shows the long robe of the Persian king It must be cut to fit Fig 104*a* and reach the ankles Coloured paper can be used for example wallpaper or the children can use white paper and decorate it with coloured crayons as shown Coloured shoes can be chalked on the feet

Fig 104*d* shows the dress for an Egyptian This is a simple dress for little ones to cut out It should be made from white paper with a coloured collar as shown

The Egyptian doll looks more effective if it is cut from light reddish brown paper Fig 104*e* shows a small pattern for the hair This is cut from black paper to fit the head of Fig 103*a*





**Fig 103—HISTORY DOLLS**

- (a) The outline figure for dressing (b) The helmet for Roman soldier (c) Silver paper pleated for armour  
(d) Tunic for Roman.



Fig 104—HISTORY DOLLS

(a) A Roman soldier (b) Head of Persian king (c) Pattern for robe for Persian king (d) Dress for Egyptian (e) Hair for Egyptian.

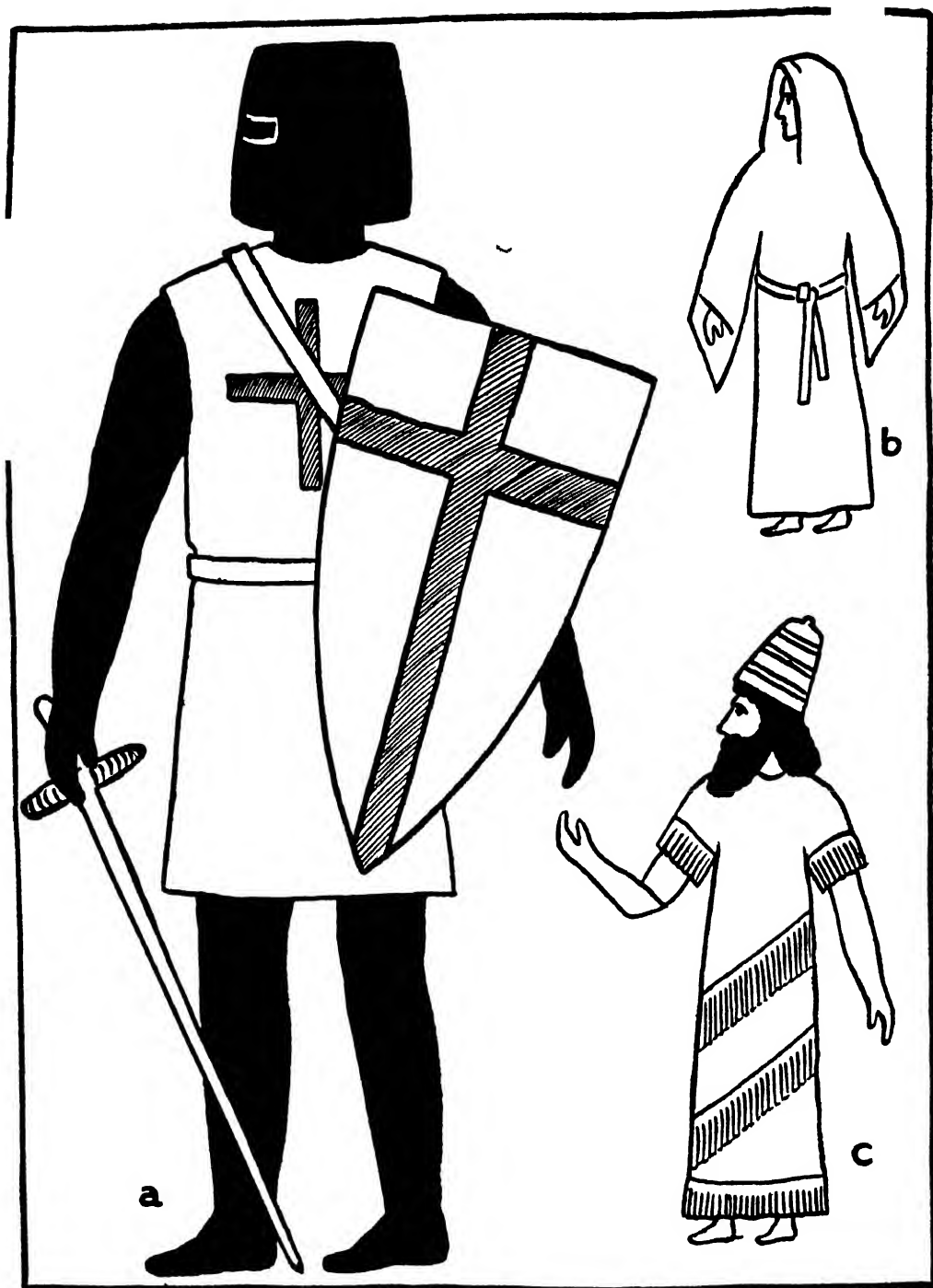


Fig 105—HISTORY DOLLS

( ) A ru d r (b) A mo il ( ) A Babylonian or dweller on the banks of the Euphrates

Fig 105a shows a Crusader another easy figure for little ones to dress for they can place their pattern on silver paper and draw round it. The silver paper is then pasted on the figure. A large squarish helmet must be cut (an open slit where the eyes come can be made if desired). This is also pasted in place. The tunic is cut from white paper and slipped on. It is decorated with a red cross and a strip of brown paper is tied around it for a belt. The sword and shield are made separately. The sword is pasted in the right hand. The shield is slung over the shoulder by means of a strip of paper and can be taken off. The children can make several knights and design different patterns for their shields. They will see the need for different designs otherwise one knight cannot be distinguished from another.

Fig 105b shows how a monk's dress can be cut to fit the figure. Fig 105c shows the dress of a Babylonian or dweller on the banks of the Euphrates. Abraham saw people dressed like this walking in the town of Ur. Notice in Fig 105c how the paper arm can be bent in almost any position. In Fig 104c one arm of the paper figure must be bent up to fit the sleeve shown.

These are only a few suggestions for dresses. Many more are possible. For example the figure given in Fig 103a can easily be dressed to represent Abraham (see Fig 48) or any Arab chief.

It is well as we have said before to cut the figures for Egyptians, Babylonians or Hebrews from light brown paper and the figures for Persians, Romans, Greeks etc. from white. Children will thus begin to realise dimly that there are two great races.

History dolls dressed in this way and mounted on brown paper make an interesting time chart.

The children can arrange them themselves in the order in which they lived and thus get a little idea of chronology. Apart from making such obvious things as shields and crowns, the most valuable forms of Handwork for the little child in connection with History are:

(1) Making bold drawings in crayons or chalks on paper or blackboard of their impressions of the story or ideas or things in the story.

(2) Telling parts of the stories in clay, plasticine or paper cutting as suggested in connection with the various stories given.

(3) Studying simple pictures and in some cases chalking or colouring them and cutting them out.

Arranging these cut outs in books or friezes so that they tell connected stories.

Intricate models of furniture of different periods or even carts or carriages are not of great value. The little child can only see big differences. An Anglo Saxon cart made of paper is just a cart and a bed is a bed and so on. Any attempt to use Handwork as a means of teaching details is to be deprecated. Through Handwork we want to give the child an opportunity of trying to express what he has learnt or what he thinks he understands. The child that understands nothing can express nothing and so through handwork we can partly judge the effects of our teaching and help the child to form correct images.

More about this aspect of Handwork will be found in the first chapter of *Infant Handwork Vol III*.

*Suggested History Syllabus*

Some teachers may like a list of stories to add to the syllabus of stories already given or from which to frame a new syllabus

The following stories are suitable for children of six seven and eight

(1) The Story of Rhodopis a Queen of Egypt The Egyptian story of Cinderella but very suitable for children of six because it contains nothing really sad

(2) The Story of King Minos

(3) The Story of the Purple Dye

(4) The Tale of the Wooden Horse

(5) The Boyhood of Cyrus

These five stories and many others dealing with ancient history will be found simply told in Bell's new History Readers Book I

(6) The story of Hengist and Horsa the first Englishmen in Britain

(7) St Gregory and the English children

(8) King Canute and the waves

(9) King Richard of the Lion Heart and his minstrel Blondel

(10) Some easy stories about Robin Hood

(11) St Francis and the wolf

(12) The Story of the First Prince of Wales

(13) The Story of Dick Whittington

(14) Stories of Lord Nelson when a boy

(15) Story of James Watt and the kettle

(16) Other boyhood stories of famous men Sir Walter Raleigh George Washington Abraham Lincoln etc

(17) Stories of famous women—Grace Darling Queen Victoria Amy Johnson etc

*Useful Books and Pictures, etc, in connection with Handwork and History*

(1) Handwork and Social History by E Stevinson Oxford University Press

(2) Interesting post cards can be obtained from the British Museum showing beautiful examples of Greek and Roman pots primitive pottery to illustrate the stories of Gotha etc British shields and helmets etc Many of these pictures the little ones can copy in crayons or clay

(3) The World Outside Harrap & Co This contains a valuable chapter on Palestine The pictures and models given are useful to illustrate Bible stories and the information given is a necessary addition to stories of Abraham Jacob and other great heroes of the Hebrew world There is also a useful chapter on Egypt to help children to illustrate their stories about Egypt

(4) Books such as Toymaking in Home and School (Harrap) and the Handwork Volume of The Teacher's Treasury (Newnes) also contain many chapters useful to the history teacher in the Infant School

(5) A Nursery History of England illustrated by George Morrow (T C and L C Jack) contains a large number of useful pictures interesting to little children

(6) It is a good plan to buy second hand copies of history books and cut out and mount the most attractive pictures A few sentences or a story can be written underneath or the pictures can be used for the teacher to tell stories about

(7) Large wall pictures can be obtained from many publishers

# INTRODUCTION TO APPROACH TO GEOGRAPHY

**G**EOGRAPHY needs no special pleading on the part of its advocates to give it a prominent place in the work of the Infants School. To realise this one need only try to imagine what the Infants School Course would be like if Geography in the broader sense of the term were rigorously excluded.

It is true however that any formal or rigid treatment of the subject would be out of place in schools for little children up to the age of seven. A great deal of the Geography in fact will be done incidentally and not necessarily in formal lessons labelled

Geography on the school timetable for Geography provides a great deal of material for many of the conversations, the pleasant stories and perhaps the little poems that children love. It supplies some of the subjects for Handwork and Colour Work and it may offer opportunity for one of those projects which are now finding their way back again into English schools after a voyage to America and back! For the project method was in vogue when I was a very young teacher and like so many good old things has reappeared among us as something quite original when all that is new about it is its nice bright shining label!

Geography then the Infants School cannot do without. What kind of

Geography is it to be? It may be anything that helps little boys and girls to satisfy their curiosity about the wonderful world they live in anything that awakens their interest or appeals to their imagination and at the same time serves as an approach to Geography proper.

It is with the *Approach* to Geography that we teachers of little children are mainly concerned. Realising the importance of first days at school and recognising the golden opportunities provided by poems, stories, conversations, pictures and the directed activities of play the Infants School teacher will seek many avenues of approach but at the same time she will take care that all these avenues gradually converge upon the gateway to the geography of the Junior School where the broad fundamentals of Geography proper will be laid down as a basis for the more formal training in the subject as it is taught in the Senior School.

The Geography of the Infants School can be and should be pure joy to children and teachers too for it provides work and play that are not only interesting in themselves but give everybody a chance of taking part in them and very often an active part. Listening is pleasant if there is something worth hearing but *doing* is pleasanter still.

*It is great fun to hear all about the Eskimos and the Red Indians and to listen to the tales they tell but it is far more interesting to active young brains and far more satisfying to active little bodies to act simple episodes from Eskimo daily life or from the lives of Red Indians or to take a hand in the modelling of a scene in an oasis or in a tropical forest or to have one's own share in the preparation of a panorama on the sand table*

It is important for us to realise too that most children have unconsciously acquired a small fund of knowledge that is fundamentally geographical before they come to school and that they continue to add to it from their own experiences outside the bounds of the classroom That great first adventure of finding the way home from school by himself is one of the most important practical lessons in Geography for the small boy and every time he discovers his way from his home to other places in the neighbourhood he has another experience that develops his sense of direction and his powers of geographical observation When he looks up at the sky and notices the sun and the moving clouds or peeps through his bedroom window at the

Man in the Moon when he is attracted by the many coloured pebbles on the beach and begins to collect those he fancies to add to that wonderful collection of odds and ends he has already begun at home or even when he learns the difference between right and left and up and down the boy has taken his first steps to physical geography

Not every child will have had all of these experiences some indeed may have had none of them But in those

*pleasant talks which make the Infants School a happy place the wise teacher allows children who know to help those who do not by telling of their own adventures in the greater world that lies beyond the doorstep of that smaller world of home which every child knows best*

In our *Approach to Geography* therefore we shall draw as much as possible upon the children's own little personal experiences making use of whatever knowledge they already have and suggesting easy ways by which they may extend it out of school But above all we shall utilise those natural tendencies and activities which teachers of young children know to be the best means of education We shall encourage children to *do things*—to talk play sing recite draw and make things to act to tell tales to look at pictures to bring pictures of their own to collect things—in fact to do all that an intelligent child loves to do at home if that home be a happy one There is a passage in *The Teaching of English in England* that is worth quoting in this connection

The atmosphere of the best Infant Schools is that of a good home In a home in which their elders associate freely with the children read to them talk with them take them for walks answer their constant questions supply them with plenty of books the power of self expression acquired by quite young children is indeed surprising These conditions it is necessary for the Infant School to reproduce

We shall not go far wrong if we take this passage as a sort of text from which to preach to ourselves a pedagogic sermon on method It is better than all the books on psychology in the

educational catalogues We shall achieve the best and most lasting results by the simple method of providing conditions which allow free play to the children's natural mental growth —the conditions which obtain in a really good home

How shall we effect our successful Approach to Geography? That is a question which we must try to answer in this volume by showing some of the avenues of approach which have been followed by successful teachers and by discussing some of the methods which have proved most fruitful of results

We shall do well to know from the first what are our objectives and it is here that frequent reference to the Board's Handbook of Suggestions for the Consideration of Teachers and others concerned in the work of Public Elementary Schools will be both necessary and profitable Every teacher should have this volume on her book shelf it is published by His Majesty's Stationery Office at 2s net and may be obtained from any good bookseller or newsagent This book is universally recognised as a liberal and far sighted interpretation of modern educational practice and no earnest teacher can afford to be without it

Attention should be particularly directed to sections 31-32 on pages 50-54 of the Suggestions which deal with The Infants Stage of school life in its broader and more general aspects It is worth while too to peruse the preceding paragraphs which relate to the Nursery Stage and thus form a valuable introduction to the sections that bear directly on our own work

The special sections devoted to Geography in the Suggestions will

naturally however be our main guide especially those headed The First Stage and included in pages 145-148 It should be observed however that First Stage Work in the Suggestions is for children up to about nine years of age (see p 144) whereas our problem is one that relates to children up to the age of *seven* only This means that we must carefully read and select from the paragraphs indicated what is most suitable for Infants School pupils between five and seven years of age

The warning on p 145 against the bad old way of beginning by learning definitions is hardly necessary nowa days for no modern teacher begins work in that way especially in the Infants School of to day where most teachers in fact put in practice the recommendation on p 146 they introduce children to geography by a series of simple lessons about the world in which they live

Hints as to methods of approach and subjects of lessons follow Notice particularly the Board's insistence on (a) the value of the story method (b) the supreme importance of pictures (c) the undesirability of giving set lessons on such topics as mountains rivers lakes the shape size and motions of the earth—in fact on the codified results of science and (d) the importance of Local Geography (Note however important reservations on the subject of Local Geography on p 145 of the Suggestions )

It is interesting to observe that even in its earliest stages the sound teaching of Geography includes (1) Home Geography (2) Regional Geography and (3) World Geography or rather the easy approaches to them The Nature



Study Geography of the Infants School is really the approach to Local Geography. Tales of People in Other Lands form in fact the approach to Regional Geography for each tale is or should be a simple little study in human environment and should involve the first simple notions of the human response to a special set of environmental conditions and World Geography comes in as soon as children begin to find out on the globe where the peoples live who figure in the stories and conversation lessons.

The important thing however for the Infants School teacher is to select topics whose very nature makes them of absorbing interest to little children and of real value as approaches to Geography proper as well as part of the pleasant attractive and continuous experience of school.

So far as the progress to Geography is concerned our main objective is clear enough —

The main object of the teacher will be to awaken the children's interest in their immediate surroundings both in the phenomena of nature and in the lives and habits of the people and to compare with these the lives and

habits of other peoples living amongst different surroundings.

In the following pages we shall take this as a text and endeavour to show how the aims and ideals of the Board's

Suggestions may be translated into actual school practice. In this connection however the reader is referred to the special sections on Handwork and Nature Study in this work where a great deal of geographical material has been skilfully handled by experts in those particular aspects of Infants School education.

The Infants School teacher interested in Geography will ever bear in mind the importance of beginnings and see that foundations are well and truly laid.

The globe model of the planet Earth must carry on its surface to our mental eye at least a world of living pictures. From the Kindergarten onwards these pictures of the world are in process of construction—at first with faint yet definite lines later with increasing boldness and still greater detail. But always the whole globe is our canvas the whole world our field. (W H Barker Geography in Education and Citizenship)

# APPROACH TO GEOGRAPHY

## I

### THE BEGINNINGS OF GEOGRAPHY

**T**HE beginnings of Geography lie in Nature Study. It is mainly through Nature Study that children are led to take an intelligent interest in the little world of their own neighbourhood and to acquire a knowledge of simple fundamentals which will serve as bases for other work that is more strictly geographical. Nature Study lessons develop and direct children's powers of observation and cultivate in them the useful habit of inquiry which many grown ups find baffling and even wearisome but which teachers encourage as the right attitude of mind on the part of young children to the world they live in.

The Nature Study is usually in the hands of experts and rightly so. In this section we shall have little to say as to the syllabus that should be followed and as to the method by which the ground should be covered. These are matters which do not lie within our province. But as teachers of Geography we shall not be unreasonable if we get into close touch with teachers of Nature Study—if indeed the Geography teacher and the Nature Study teacher be not one and the same person as is the case in very many schools—and arrange as carefully as possible that the needs of Geography are duly satisfied and that the geographical point of view is not overlooked.

In most schools this dovetailing of Geography and Nature Study is very well carried out by the head teachers in the arrangement of the schemes for it is generally recognised that Geography and Nature Study are not merely closely related in their earlier stages but very often are one and the same thing. Nature Study and Geography are inseparable and frequently it is impossible to say whether certain lessons belong either to the one or to the other not only in the Infants School where such is commonly the case but also in the Junior and Senior Schools where much that is labelled

Geography is actually a branch of Nature Study.

#### TEACHERS

**T**EACHERS of Geography pure and simple will hesitate to invade the domain of teachers of Nature Study and definitely lay down what ought to be done but as teachers of Geography who recognise that we are often giving a kind of Nature Study lesson where the time table says we are giving a Geography lesson we may perhaps be pardoned if we point out some of the more important topics included in the Nature Study course and bearing directly upon Geography proper.

The main theme of most Nature Study courses is the changing face of

**Nature through the seasons** Usually it is the biology of the seasons that claims most attention children make simple observational studies of the flowers trees and plants birds and animals reptiles and fishes of their own little world—not merely as specimens strangely brought into the classroom as objects of curiosity but in relation to their natural surroundings We have long passed the stage in which we considered the violet in the vase as we did in the old type of object lesson we consider the violet in its wood and not in the vase the rabbit in its warren and not in the hutch in the child's back garden the frog in the pond and not in the aquarium

If this is well done—as it usually is in modern schools—children soon learn how living things are suited to their natural environments and how plants and animals too are naturally grouped into associations There soon comes a time when teacher and class can consider such absorbing matters as Life in the Pond Life in the Wood

Life on the Marshes Life on the Hills and so forth including in such topics not only the plants and trees the animals birds and reptiles but also the *human beings* who live parts at least of their lives in close association with the rest of the living things in the geographical unit that is the subject of the talk All this sounds vastly more difficult than it really is

### ***The Human Aspect***

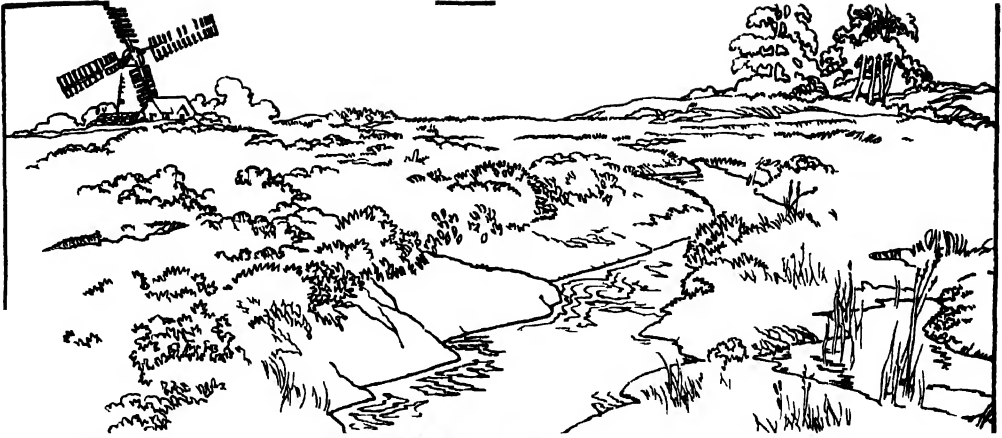
It is always a good plan to bring out the *human* aspect of things in Nature Study lessons where opportunity offers for this is the way in which children's attention can be most easily directed towards the study of

human environment which is the actual basis of the greater part of geography The teacher is not content merely with talks about the flowers plants and trees of the wood and about the creatures that live there she gives children opportunities of talking about the gamekeeper who spends much time there with his dog and his gun or about the wood cutters who work there When she is talking about the wild creatures and the vegetation of the marshes she may bring in the fowler with his gun the marshman and his eel traps the boy who looks after the cattle and the ditcher who labours all day long cleaning and trimming the drainage channels so that the marsh may be useful to men

It is this human aspect of things that is so important in geography Children accustomed to seeing people in their natural environments in their own neighbourhood and understanding *why* these people live as they do because of the geographical circumstances in which they exist are much better able to appreciate the stories which the teacher will tell about people in other lands The realisation of human backgrounds at home helps children to a more vivid appreciation of human backgrounds in lands far away That is why the teacher of geography regards it as a matter of first class importance that human life shall be considered as far as possible in the Nature Study course in relation to the natural environment in which it is normally lived

This side of things is very often neglected unless the Nature Study course be widely and liberally planned

Another consideration which the Geography teacher regards as im



MARSH  
MARIGOLD



MARSH  
C NQUEFOIL



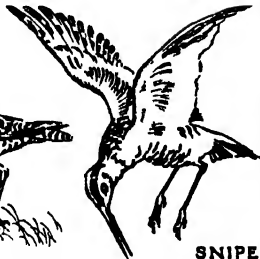
REED  
MACE

#### NOTES

This space is left for simple sentence  
about interesting thing on the marsh—  
the plant the bird and the people  
They will vary in difficulty according to  
the capacity of the class



CURLEW



SNIPES



#### LIFE ON THE MARSH

A set of illustrations like this tells in pictures much of the story of life on the marsh. There is the marsh itself, there are pictures of plants and birds, and finally of the marshman (a) with his eel traps, the boy (b) who hunts for plovers' eggs, and the ditcher (c) at work clearing the water channels and trimming their banks.

portant in the Nature Study course is the observation of those broad and general conditions of sunshine or shade exposure or shelter moisture or dryness and so forth which favour plant growths of different kinds and consideration of the various soils of the height slope and aspect of the land in which things are growing or on which creatures live All these are matters of environment which can be learnt by simple and direct observation and help in later years when children have to consider life in tropical forest or on the great grasslands or some other of the important vegetation regions of the globe Children who have seen in their own oak woods for example how mosses and grasses form the ground floor of vegetation how herbs and trailing bushes form a kind of first storey of vegetation shrubs a second and the oak tree canopy the third will be much better prepared to understand the conditions which make forests in the hot wet lands so difficult to penetrate than children who have no such groundwork of personal observation to use as a reference

### *The Face of the Sky*

A very important part of the Nature Study course is that which deals with the wonders of the sky the changes of the seasons and their effects on human animal and vegetable life The Suggestions make direct reference to this aspect of Nature Study (see p 148)

Nature lessons especially when walks or rambles are included will furnish abundant opportunities for directing observation to such important facts as the changes of the seasons the apparent movement of the sun across the sky the connection between wind

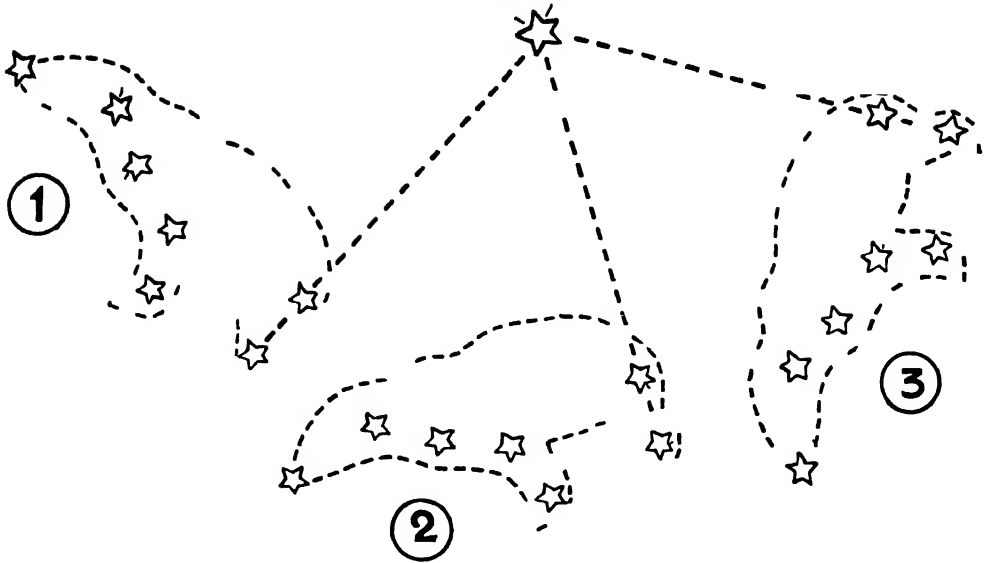
and weather the action of running water the sowing and reaping of crops and the gathering of fruit

### *The Sky and the Seasons*

A child's life is full of watchings and wonderings about the sun and the moon the stars and the daily pageant of the sky Children bring to school all sorts of quaint notions in explanation of the things they have observed and some of the quaintest and the prettiest are those they give to account for the apparent motions of the sun the changes in the appearance of the moon the changing face of the sky and the vagaries of wind and weather Wise teachers listen to these explanations with all gravity and rejoice that the children have tried in their childish fashion to account for what they have observed The full explanations of all these things will come in due time—but not in the Infants School but even there some steps may be taken towards the truth as soon as the children are old enough The important thing at the moment for the teacher is to encourage children to observe and to collect in talks the fruits of their observations

Good teachers of Nature Study are not content merely to associate the terms spring summer autumn and winter with the seasonal changes characteristic of each in field and forest wood and wold moor and marsh they link these changes with the changes in the sun's daily path across the sky—changes which even small children readily notice Children will tell you that winter days are short because the sun gets up so late and goes to bed so early and that summer days are long because Mr Sun is up

# Pole Star



## MOVEMENT OF THE GREAT BEAR ROUND THE POLE STAR

The constellation of the Great Bear revolves round the Pole Star as pupils may observe under the direction of their teacher. This diagram shows the positions of the Great Bear in relation to the Pole Star.

and shining hours before little boys and girls open their eyes but he does not go to bed until long after most children are sound asleep. Robert Louis Stevenson knew that when he wrote 'Bed in Summer'

In Winter I get up at night  
And dress by yellow candle light  
In Summer quite the other way  
I have to go to bed by day

It is easy for the teacher to lead from this to the fact that in winter the sun's arch is very low in the sky because he has not time to take a long high path across from his rising place to his setting place. But in summer he gets up very early when only the skylarks and other early birds are awake to see and has plenty of time during the long day to take a long path across the sky in a very high

arch before he comes down to go to bed.

In some schools children make simple noon observations throughout the year to prove this by means of the lengths of shadows and discover the month of longest noonday shadows and the month of shortest noonday shadows—the teacher taking care all the time to show that it is the height of the sun that matters. Such simple observational work is linked directly with some of the stories of children in other lands—stories of children who live in lands where the sun's arch is always high and of others who live where his arch is never high and where he is not seen at all for weeks together.

Children wonder much about the stars and delight in talking about them at school. Quite early they can

begin to notice that some of them move or appear to move and thus approach the notion that the earth and its sister planets move onwards in regular paths around their great father the sun. The Plough or Great Bear is a common object of observation and discussion and children soon notice under the teacher's guidance how this constellation swings slowly as the evening draws to night in the opposite direction to that of the hands of the clock and how sometimes it seems to be running up the sky and at other times down the sky.

The Bear is sometimes on his back  
And sometimes on his knees  
He peeps behind the chimney stack  
He hides behind the trees

Little boys and girls love to tell tales of the Man in the Moon. Some will see in the moon's shining face their old friends Jack and Jill with the pail of water the teacher

tells how German boys and girls think they see in the moon an old woman bearing a bundle of sticks on her back and how Chinese children fancy they can see in her face a rabbit pounding rice. Children at once begin to see that you can see anything you like in the moon—as a small boy I know puts it— if you only look hard enough just as you can in the fire. But it's not there—not *really*!

An American poet has dealt very faithfully with these fanciful notions of little children in the following verses which are quite worth while using in class. He calls the poem *Daisies*.

At evening when I go to bed  
I see the stars shine overhead  
They are the little daisies white  
That dot the meadows of the night

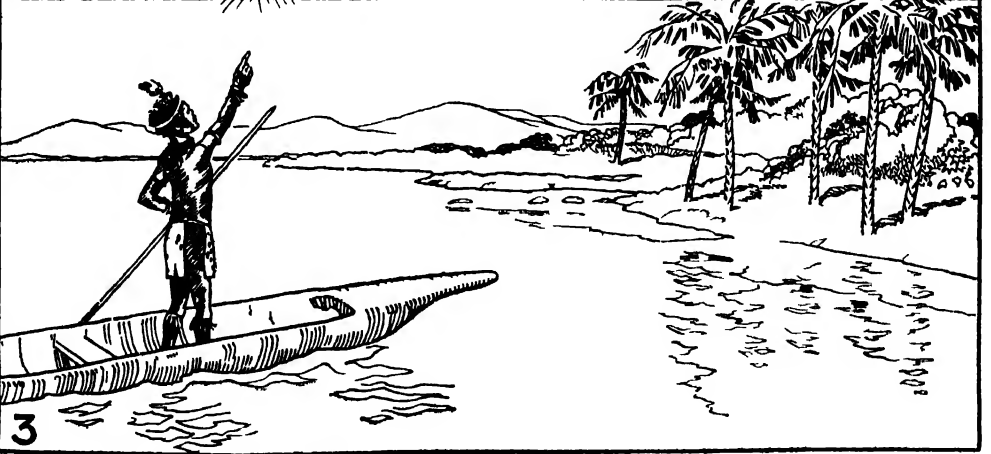
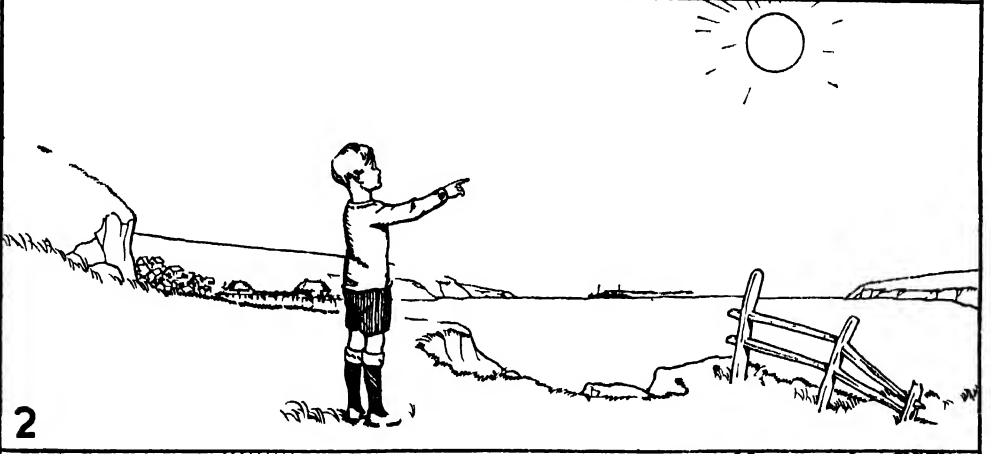
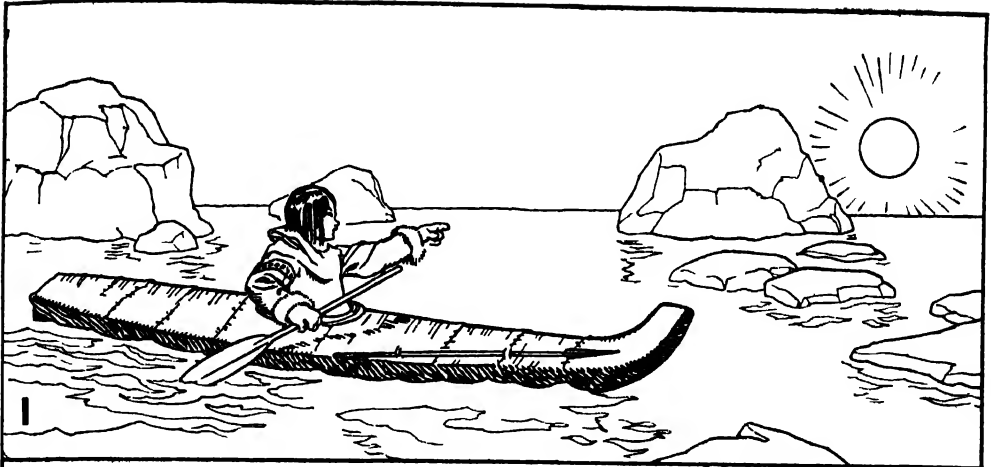
And often while I'm dreaming so  
Across the sky the moon will go  
It is a lady sweet and fair  
Who comes to gather daisies there

## ☆ Pole Star



### THE POINTERS AND THE POLE STAR

How to find the Pole Star any clear night. First find the Great Bear. An imaginary line joining the Pointers is continued to the next very bright star which is the Pole Star.



### THE VARYING HEIGHT OF THE NOONDAY SUN

The noonday sun in the land of the Eskimo is never very high in the sky In our sky it is much higher but in the land of the African negro it is overhead or very nearly so



For when at morning I arise  
There s not a star left in the skies  
She s picked them all and dropped  
them down

Into the meadows of the town

F D SHERMAN

### *The School Neighbourhood*

There is one other aspect of the Nature Study Course which should be mentioned here as particularly interesting from the point of view of the Geography teacher and that is the geographical opportunities afforded by walks and talks about the school neighbourhood. The local brook should be seen in its geographical aspects as well as in its biological aspect as the home of interesting living things. The local lake or pond should be the teacher's opportunity not only for talks about pond life but also for teaching children what coasts and islands, capes and bays and other features are each term being introduced as need arises for it. Talks about these things and actual visits to places in the school neighbourhood for purposes of Nature Study and Geography enable us to lay well and truly some of the most important and fundamental notions upon which we may safely build in subsequent lessons. If we utilise these opportunities as they arise the warning conveyed in the Board's Suggestions on p. 145 will not be necessary in our case.

*The traditional plan of beginning by learning definitions is acknowledged to be a mistake. Young children may be taught to say by rote what an isthmus or a promontory is but the things themselves are as a rule outside their experience and the teaching becomes solely the teaching of words. Even if a thing defined is represented by a picture*

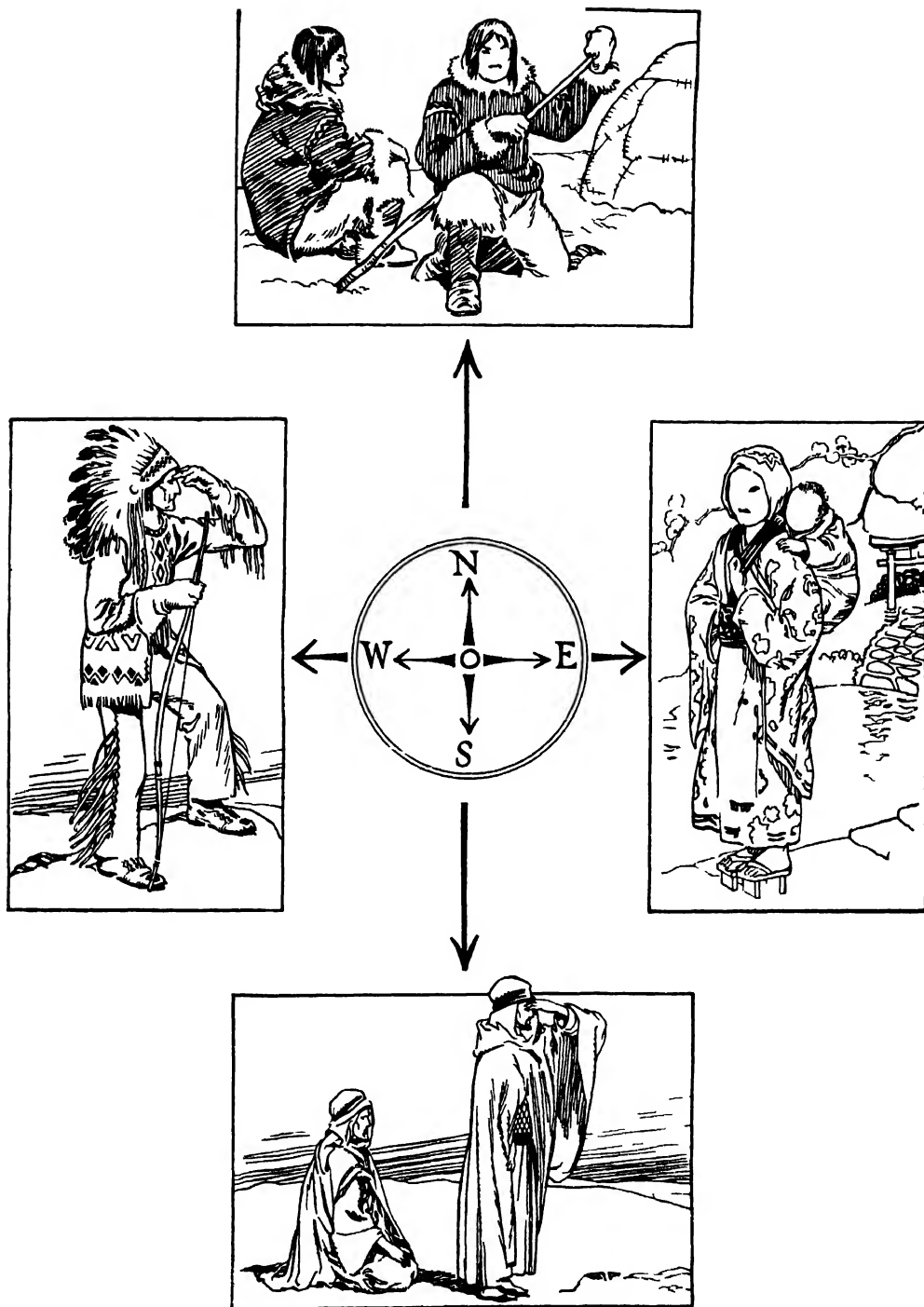
*or a sketch it is liable to be misunderstood unless attention is focussed upon the quality which gives it sufficient importance in the eyes of a geographer to render a special name desirable. The nomenclature will be acquired incidentally as the need for it is felt.*

### SOME PRACTICAL SUGGESTIONS

HOW can we translate all this into actual practice? Here is a broad general scheme of selected topics suitable for little boys and girls and based upon the preliminary Nature Study that is the real gateway to Geography.

It is important however to bear in mind that as a rule these lessons should be judiciously scattered among the other talks and stories about people of other lands which are dealt with in detail later in this section. It is rarely profitable to attempt a long continuous course without the refreshing change that means so much to little folks. Some of the topics can be most successfully handled when the right moment arrives. For example a talk about the Wind comes most opportunely on a windy day a talk about the Rain makes a wet day an interesting thing and talks about the Moon and the Stars come best when there is likely to be a succession of calm warm clear nights so that children can observe for themselves some of the things which the teacher wishes them to notice.

Other topics can be directly linked with the stories of people in other lands. A talk about apparent movement of the sun across our sky can be linked with talks about the Eskimo and the Lapp who live where the sun's arch is never high and where indeed the



### THE REALITY OF DIRECTION

A sketch of this kind helps pupils to realise direction and prevents their thinking that west ends at the wall to which they point when asked to show the direction. It links up talks about Direction with tales of People in Other Lands.

sun is not seen at all for many weeks during the long winter and with stories about the Pygmies and other dwellers in equatorial lands where there is no winter and where the sun's arch in the sky is always high

### TOPICS FOR CLASS TALKS

#### 1 *The Sun*

(a) *Where the Sun gets up* Where he goes to bed Where he stands highest in the sky every day Why we sometimes never see him all day long

(b) *The Four Chief Directions* east where the sun rises west where he sets south where he stands highest every day North is opposite south Children learn to point in these four directions (1) in the classroom (2) in the play ground

(c) If we kept on walking north we should at last come to the cold land where the Eskimos live but if we went south instead we should come to the hot lands of the earth—perhaps to the land of hot wet forests where the negroes live perhaps to the dry hot deserts where the Arabs and the camels live

(d) *The Sun's Arch* highest in the summer Why? Lowest in winter Why? In which direction must we look to see the sun at his highest? At what time of day? Simple noonday observations of shadows to show how the noonday sun in summer casts the shortest shadows because he is then high in the sky but how the winter noonday sun casts very long shadows because he is then lower at noonday

(e) *Through which Windows* do we see the morning sun? Which way do they face? Through which windows

does Mr Sun peep just before he goes to bed? Have we any windows facing south? At what time of the day will Mr Sun peep at us through those?

(f) *Where does the Sun go* when he is no longer in our sky? He shines on the other side of the round world If he spends a very long time in our sky he has not so much time to spend in the sky of the lands on the opposite side of the world But when we see him only for a short time in our sky the sun spends all the rest of the time—our long night time—shining on the other side of the world That is why our cousins the New Zealanders have their summers when we are having our winters and their winters when we are having summer

(g) *Sun Height Sunshine and Sun Heat* How they differ throughout the year How the sun makes plants grow Why we cannot grow in our land many of the things we need In what lands such things can be grown Sun shine and clothes Sunshine and houses Sunshine and food

(h) *The Sun and his Family* Stars Moving stars (planets) Observations of the Night Sky The Moon and her changes The Great Bear How to find the Pole Star Why it is called the Pole Star North and the Pole Star Careful observation of the Great Bear at seasons when little children have the best opportunities The Sun and the Round World

#### 2 *The Air*

(a) *The Air* we breathe but cannot see How we know it is there we can feel it pressing against us when we run fast or when we go swiftly through it by train or car we can fill a paper bag with it by blowing the bag out



3-5 t m l l d Th t h g nd th tl l  
p ll type p n fm th  
b flng glt Ch t t h qu ll tl H l



3-5 t m l l d Th t h g nd th tl l  
p ll type p n fm th  
b flng glt Ch t t h qu ll tl H l



4-6 l n b l d thund l ud d k t h tof m ss  
l p l t f f t f th l t m Bl k l k b h av th  
n tu



4-6 l n b l d thund l ud d k t h tof m ss  
l p l t f f t f th l t m Bl k l k b h av th  
n tu

TYPICAL CLOUD PHOTOGRAPHS FOR THE GEOGRAPHY CLASS

Sup t th fl nt lk ab ut th ky nd nt h g l ld nt n t d ff t l ud f m t n p ll tho e assoc ated w th  
t nt p f th Th t b f th t h g d n



(b) *The Air Moves* When it does this we call it the Wind Sometimes the wind blows gently sometimes strongly—and then we say a gale is blowing

(c) *A Windy Day on Land* The Wind in a Frolic The good done by a windy day The harm done on a windy day

(d) *A Windy Day at Sea* A heavy gale and what it means (1) to ships and sailors (2) to places by the seaside How the sea changes when a gale begins to blow

(e) *Wind Direction* The names of the winds The weathercock and what it tells How smoke from chimneys tells wind direction How to make a little weathercock of your own and how to use it How moving clouds tell wind direction How clouds often foretell the coming of heavy winds

(f) *The Clouds* What are they? Have you ever been in one? Fog and mist are clouds low down Suppose two clouds bumped together would they make a noise? How do you know? Have you ever seen an aeroplane go through a cloud? Does any harm come to the airman when this happens? Why not? What does the airman see when he is above the clouds? We can see much the same thing if we climb to the top of a very high mountain whose peak is above the clouds

(g) *Different kinds of Clouds* The high feathery clouds of fine days The big white wool packs of fine windy weather The black rain clouds The dull level clouds of dull days before rain The black and white mountain clouds of thunderstorms

(h) *Cloud Colour* at sunrise and sun

set Tales people told long ago about the clouds and about the wonderful kingdom above them (ancient legends)

(i) *Thunder Clouds* Snow clouds Wind clouds What makes them move? Why sometimes they move faster than others

### 3 Winds and Weather

(a) *Observational Work* to find out which winds are warm which are cold which are wet and which dry Keeping very simple weather records

(b) *The South Wind and the North Wind* Why the one is generally warm and the other cold especially in winter The North Wind doth blow

(c) *The Winds that bring the Rain* Simple explanation of the Westerlies that blow more often in Britain than any other winds Proof from the little weather records kept by the teacher with the help of all the children

(d) *The Winds that bring the Snow and the Frost* What are these winds like in summer? The piercing east wind of winter The fine weather east wind of summer

(e) *The Winds and our Garden* Where do we plant the flowers which we hope will bloom earliest? On which wall do we train our fruit trees? The importance of shelter from wind How in some countries people plant trees or build screens to keep the wind off tender plants

(f) *The Sea Breeze and the Land Breeze* Why the seaside is pleasanter than the town in summer

(g) *A Rainy Day* Where the rain comes from The story of the raindrop What becomes of the rain? What the rain means to the farmer and the

gardener What happens when there is too little rain? What happens when there is too much?

(h) *Lands of Heavy Rain* How they differ from ours How their peoples live *Lands of Little Rain* How people there take care of the precious water How they use it *Lands of No Rain* How people live there? How do they get water? Our land is better to live in than any of these Why? Never grumble at the rain Sunshine is harmful without it Why?

(i) *Jack Frost* In our land In other lands? Which land is best to live in? The good work done by Jack Frost The harm done by Jack Frost and what farmers and gardeners do to prevent it

(j) *A Snowy Day* Making a snow man Snowballs and slides Story of people living where there is always deep snow in winter Winter sports at home and abroad An avalanche A train snowbound What is snow? What is sleet?

(k) *An April Shower* The rainbow and its colours What Hiawatha's wise old grandmother told him about the rainbow The good done by April showers

(l) *A Hot Day* How animals and birds behave What we do to keep cool How should we manage if nearly all our days were like this? Are there lands where most days are hot days? What people live there and how are their lives their food their dress and their homes different from ours?

#### 4 The Seasons

(a) *The Changing Face of Nature* Observation and talks in the Nature Study Course

(b) *Work in the Fields* through the four seasons Special emphasis on the human aspect of seasonal change

(c) *How the Seasonal Changes are marked in Towns* e.g. the ice cream man of summer becomes the hot potato man of winter

(d) *Changes in the Length of Noontday Shadows* recorded by the teacher with pupils help Link with this observation of the height of the sun's arch in the sky

(e) *A Simple Nature Calendar* compiled by children to provide visual evidence of the changes of the seasons

(f) *Tales* of people who live in lands where the seasons are opposite to ours

(g) *Tales* of people who live in lands where there are only two seasons—the wet and the dry

(h) *Tales* of people who live where there are no seasons at all as we understand the term e.g. the Pygmy folk whose time is reckoned in moons (months) and not in years like ours because there is no great seasonal change

(i) *Day and Night* through the four seasons People who live in the land of the Midnight Sun Their long winter night People who live in lands that have days of the same length all the year round

#### A WINDY DAY

LET us see how one of the topics given in the foregoing scheme works out The teacher will handle it in the way which she deems best suited to her class taking care not to talk down too much to the children but using ordinary well chosen language which they can understand

The modern child despises baby talk as all of us who have children of our own know full well. He hates too what may be called the gasping style—a style characterised by multitudes of notes of exclamation.

How wonderful! How lovely it is! How he enjoyed it! How strange it all was! and so on *ad nauseam*. He likes to be treated as a person of common sense—as a grown up in fact. The baby talk that seems to have been quite the thing in the days of Sandford and Merton and the early Victorians simply will not do in these days of rapid progress when a small boy knows more of the interior economy of a motor car than you do yourself.

How can we interest little boys and girls in a windy day and get some real

geography out of our talks with them about it?

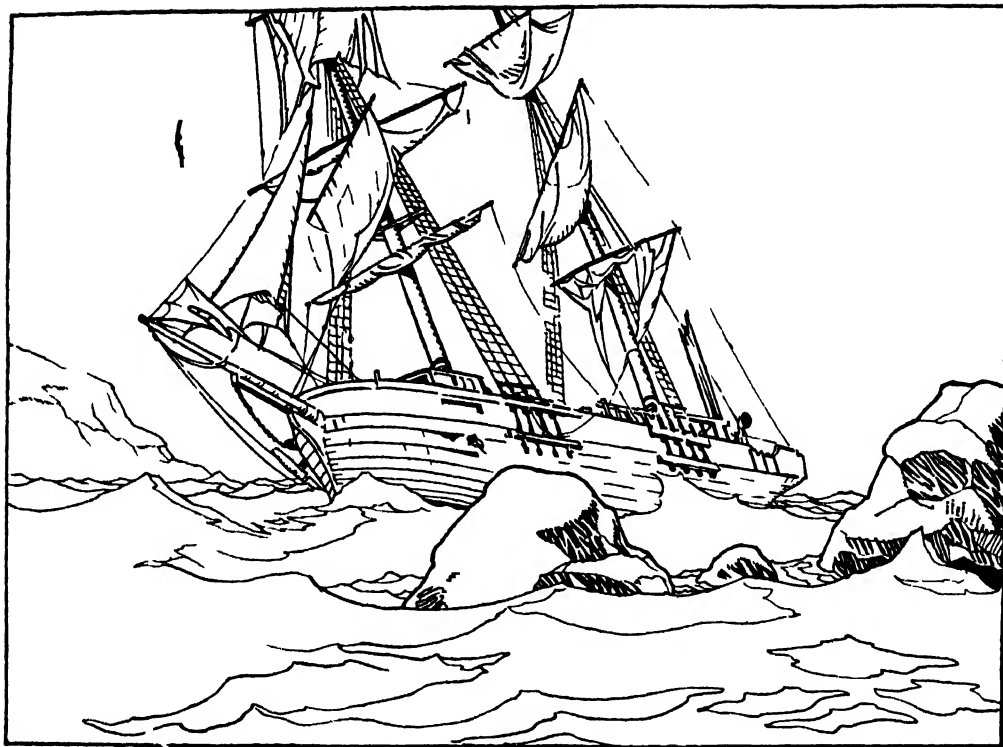
Children have struggled to school against the strong wind that is still blowing after last night's gale. The rain has stopped. The wind has shifted a little to the north west and there is a decided nip in it. The clouds have broken up into high piled masses of cumulus and nimbus and between them large patches of blue are visible as they race before the high wind. A clearing shower or two falls. The effects of last night's storm are to be seen everywhere. Children are sure to notice many of them on their way to school. Those who heard the wind howling in the night and the rain beating a steady tattoo on the window panes knew what to expect when they



A WINDY DAY ASHORE

Duplicate this sketch and distribute to the children for colouring. In the conversation lesson let the pupils tell what they see the wind doing in the picture.





#### AFTER A WINDY NIGHT AT SEA

Another sketch for pupils to colour This brig has been dashed upon the cruel rocks during the night and she now lies her shattered wreck. What has happened to the crew? In the class conversation on these lines

crossed the little bridge over the brook and when they passed down the long lane bordered by those tall elms that always suffer casualties in heavy gales

This is the time for a talk about the wind. The teacher seizes her opportunity gladly and begins in her own way to gather up the children's impressions. They will tell with glee what fun they had coming to school how the wind nearly took their breath away as they came round the corner how Johnny Smith's hat blew off and made him late for school because it was so hard to catch and how poor little Jenny was blown right over by a strong gust and had to be carried the rest of the way by her big sister. So

the talk goes on all have something to say and at first all try to say it at once. The teacher gradually reduces chaos to some sort of order and as soon as children have got over their first excitement she begins to direct the talk into the channels which she wishes it to follow.

Did you hear the wind in the night? she asks. All say they did. Some can tell what strange noises it made. Others tell how frightened they were when the wind woke them up by rattling the doors and windows. One little girl relates breathlessly how the rain came in through the ceiling so that daddy had to put a big pan in the bedroom to catch it so it shouldn't spoil the carpet. Another tells with

tears in her eyes how the wicked rain came and drowned six of her baby chicks

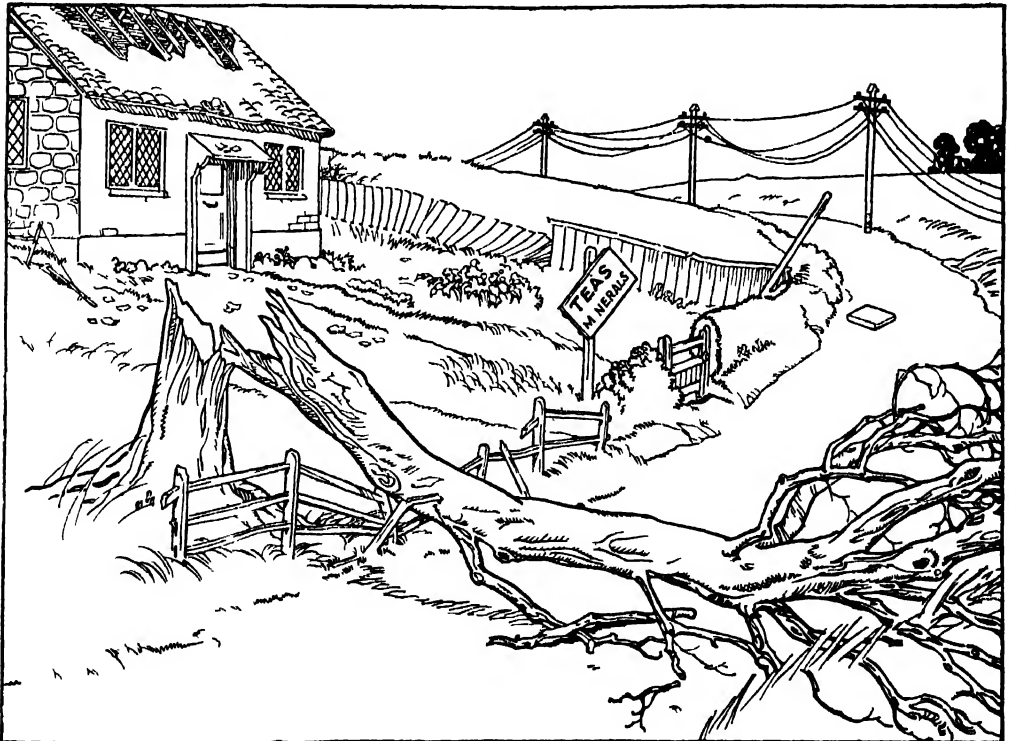
But it's fine this morning says the teacher The rain is gone—nearly gone Did you see many big puddles on the road as you came to school? Were the pavements wet?

Children agree that the puddles were much smaller than they expected and that the pavements were all dry What dried up the rain? The sun? A little perhaps but there has not been enough sunshine for that yet for Mr Sun has not been out of bed for very long What is it?

It is the wind—the strong wind that has drunk up most of the rain The teacher here reminds her pupils that

mother likes windy days for washing days if they are dry because the clothes hung out on the line soon become ready to take up to iron and fold The strong wind drinks up all the wet from them as they flap in the breeze

The strong wind blows over the sea too remarks the teacher What will it do there? It will drink up some of the water—not much of it—you cannot see any difference What does it do with it? It carries the water on with it in very tiny drops that float in the air unseen Later on these tiny drops may run together and make a cloud or perhaps make rain All the rain that comes from the clouds was first taken up into the air by the winds and by the sun



WHAT THE WIND LEFT BEHIND IT

Duplicate and circulate this picture for colouring and for use in conversation lessons Encourage pupils to find out and tell the class what damage the strong wind has done

That is one of the good things that the winds do. They drink up water to make clouds; they bring the rain and they help to dry it up again after it has fallen to fill the air with moisture to make more clouds and more rain for the thirsty earth.

What other good things are done by the winds?

All sorts of answers follow. It dries up muddy places. It dries the clothes. It makes the air feel fresh. It turns the wind mills. It flies my kite. It scatters the seeds around and blows some of them a long way to new homes in the earth. It blows the ships along. It blows down old trees and makes room for new ones.

It makes work for the men who have to come and put new tiles and chimney pots on houses and new glass in the windows and so forth.

The teacher now pursues any of these newly opened avenues which she deems the more profitable. She interpolates a talk about windmills and the work they do in our land and in other lands or about seeds that must wait for the wind to scatter them before they can find a nice snug resting place where they will have room to grow into tall and sturdy plants or she takes up the absorbing topic of *kites* seeing in it a chance for children to do something for themselves as well as for herself to tell stories of children as well as grown ups in other lands who are fond of flying kites.

Or she chooses maybe to go off on another tack. What harm has the wind done? she asks.

Again there is a flutter of eager

hands and the babble of childish treble. Children say that the wind has blown down trees knocked off chimney pots removed tiles and let the rain in or if they live by the sea they will point out that ships have been wrecked or that the great waves caused by the wind have beaten down part of the sea wall and let the sea in over the marshes.

One or other of these topics is made to yield its geographical profit and the teacher uses her opportunity to read part if not the whole of that dear old poem well known to generations of schoolchildren— *The Wind in a Frolic*.

She now passes on to an important stage of the work. Did you notice she asks what wind it was that blew so strongly against you as you came to school?

If pupils have had the usual talks about the sun and through them have learned the four chief directions they should be able to answer. It was the west wind and if they have already begun to notice which winds bring the rain and which fine weather they may perhaps add. The wind that brings the rain.

What is the wind that brings the snow? Why does the north wind bring snow in winter? How can we tell the way of the wind? How do we name the winds? Point to the home of the west wind the north wind the east wind the south wind and so forth until the teacher sees attention flagging and recites

*The Wind* by C Rossetti

Who has seen the wind?  
Neither I nor you  
But when the leaves hang trembling  
The wind is passing through

Who has seen the wind ?  
Neither you nor I  
But when the trees bow down their heads  
The wind is passing by

O Wind why do you never rest ?  
Wandering whistling to and fro  
Bringing rain out of the west  
From the dim north bringing snow

Or if she prefers it and is going on in her next talk with the children to the subject of Kites at Home and Abroad she may perhaps turn to the immortal R L S and read his poem The Wind which you remember begins as follows

I saw you toss the kites on high  
And blow the birds about the sky  
And all around I heard you pass—  
Like ladies skirts across the grass—  
O Wind a blowing all day long  
O Wind that sings so loud a song

Now let us pursue the subject in another direction in order to show one of the myriad ways in which these Nature Talks that are really Geography in its preliminary stages can be linked with descriptions of life in other lands

### FLYING THE KITE

IT was a windy day The tall trees tossed their branches in the air and the rooks sailed high riding upon the wind with their wings stretched out as if they were little black aeroplanes wheeling round and round in the sky As Mrs Hen crossed the farmyard her feathers were so blown about by the wind that she looked like a little ragged old lady and was quite annoyed

But the boys of the village were glad They brought out their kites and soon had them sailing high in the

wind tugging so hard at the string that it cut the fingers of boys who tried to hold it without first tying it to a piece of wood

I wish I had a kite to fly said Ned to his sister Kate Everybody seems to have a kite but me

Jack Bates made one for himself answered Kate His big brother helped him Can't you make one Ned ?

No replied her brother You want sticks and paper and paste and string and you want to know how to put them together I wish I had a big brother to show me

Perhaps Uncle Jim knows said Kate Uncle Jim knows everything doesn't he ?

Ned nodded his head Uncle Jim was a wonderful person He had travelled all round the world more than once and could tell most interesting tales about the strange people he had met and the strange things they did Uncle Jim could make and mend almost anything He surely knew how to make a kite

Let's go and ask him said Ned So off they went They found their uncle busy in his room writing so they crept in on tip toe But he heard them all the same

Hullo you two pickles ! he cried What do you want ?

Well Uncle began Kate will you—can you—make a kite for us to fly ?

Uncle Jim smiled his merry smile Of course I can he answered Come along to the wood shed and we'll make one together He shut his books and taking Kate and Ned with him went along to the kitchen to make some paste

It's going to be a lovely messy job said Ned with glee That's why we're going to do it in the wood shed Won't it be fun?

It was not such a messy job after all Uncle Jim was a wonderful person as I've said before and never made a mess of anything In half an hour the kite was made and ready to fly Shall I tell you exactly how uncle made it? Then you can all make little kites for yourselves and see if they will fly

*(Teacher here describes simple method of making the ordinary diamond shaped paper kite promising children that in the handwork lesson they shall have all the things needed for them to make little kites of their own She draws it on the blackboard Later children have a duplicated outline picture of kite flying to colour)*

It was a splendid kite Ned thought It was half as tall as he was He and Kate set busily to work to make the tail tying tufts of paper along a big piece of cord while Uncle Jim went off to hunt for a ball of string

Must have plenty of string you know! said Uncle Jim when he came back with a huge ball You want your kite to fly high don't you? Why you haven't yet finished the tail! Let's tie that old blind tassel on it to finish it off it's a good big kite and wants a good long heavy tail or it will go crazy!

But other boys have kites without tails at all said Ned Won't ours fly without one?

No! answered his uncle Those kites without tails are bought kites made of fine cloth and not kites like ours made by ourselves They are box kites and so made that they can fly without tails ours is just the old

fashioned sort of kite that must have a tail to wag or it goes round and comes down with a crash Come along into the meadow and fly it

Off they ran chattering merrily all the way Soon the big kite was sailing high in the wind its long tail keeping it steady and riding on the breeze like a great bird

What keeps it up Uncle? asked Ned

That's a hard question Ned said Uncle Jim The wind and the string together keep the kite up The wind blows hard against its face and would blow it right away if it were not for the string which holds it back The wind is pushing one way and the string is pulling the other so all Mr Kite can do is to go up as high as he can and stop there

Ned looked thoughtful He didn't quite understand Kate said Uncle if I had a string tied to my waist would I fly like a kite? The wind would blow against me and the string would hold me back?

Ned chuckled You are a little too plump sister Kate he cried Our kite is very light indeed—so light that the wind could blow it away if it were not for the string The wind doesn't blow *you* away!

Now Ned said Uncle Jim let's see if you are a good scout Which way is the wind?

Ned at once replied West for it was blowing from the place where the sun went to bed every night and he knew that the name of the wind is taken from the direction *from* which it blows

Right! said his uncle Which way is the kite flying?

Kate cried East because that's

opposite the west and that's where the sun rises every morning

'Good little girl!' said Uncle Jim. 'If you could keep on going east for days and days you would come to countries where the most wonderful kites I've ever seen are flown. Grown up people fly them as well as boys and girls and seem to enjoy it even more than the children do. I must tell you about them some day.'

Tell us to-night please, Uncle, cried Kate. 'You might forget if you wait till to-morrow or next week. Besides, we really can't wait.'

Very well, promised Uncle Jim.

After tea I'll tell you all about the strange kites I've seen in the lands of the rising sun. Now let's get the kite down for I see mother waving to tell us that tea is ready.

They soon got the kite down. As he took in the string Uncle Jim wound it carefully on a piece of wood so that next time it would run off without getting into a tangle. The wind was still strong so he took the kite to the house himself while Kate proudly carried the string.

A very good kite! said Uncle Jim. 'He wants a face and a pair of ears though. I think we'll give them to him when we get in. And so they did. Uncle Jim painted eyes, nose and mouth on the face of the kite and Kate and Ned tied two tufts of paper to the side corners to make long ears.'

Now he looks real! said Uncle Jim and Kate and Ned agreed that the kite was a dear old thing with a funny but quite kind face. When it went up next time it would laugh at the wind and the more the wind blew the more the dear old kite would waggle its ears and shake its long tail. Ned

thought that if only Uncle Jim had not promised to tell them stories after tea he would have loved to go and fly the kite again by himself.

## KITES IN OTHER LANDS

NOW said Uncle Jim when they had all settled down comfortably after tea, where shall I begin? In China, Siam or Japan? All these are countries of the Far East you know. Suppose we first talk about Chinese kites which are flown by grown up people as well as by boys and girls.

I remember two little Chinese boys, Tsun Ming and Tsun Ling, who had two perfectly splendid kites—both shaped like fierce dragons with mouths, teeth, glaring eyes, scaly body, long tail and all, and both so big that the boys could not fly them by themselves but had to have their father with them. This was a good thing for it gave Tsun Li a chance of having some kite flying when he should have been in his shop!

Notice that their family name Tsun comes first, their first names were Ming and Ling. It is just as if I called you Carter Ned and Carter Katie and myself Carter Jim! For our family name is Carter isn't it? They lived in a village not far from a big city in southern China. There was only one big street and one or two little ones and except for the few shops the back doors of the little brown houses opened in high mud walls facing the street and their front doors faced their little gardens and the rice fields.

Pigtails? Oh dear me no! They have gone out of fashion long ago.

Mr Tsun himself cut his off long before his sons were born and both the boys have black short stiff hair like a brush and neat round black caps to cover it. Mr Tsun's brother works in an office in the big city and wears clothes very much like mine. I'm sure they were made either in England or in America. They were not in the least Chinese. But when he comes home Mr Tsun's brother likes to take off his European dress and put on the soft loose Chinese tunic and trousers and go about with bare feet!

Tsun Ming and Tsun Ling go to school but have plenty of time for games and kite flying is their great favourite.

The kites? I forgot I have not told you about them except that they were very big and made to look like dragons! They were made of thin pieces of bamboo across and across and of very tough oiled paper from the inner bark of the mulberry tree for both bamboo and mulberry grow almost everywhere there. The string was stout cotton which was easy to get in China where it grows and where millions of farm labourers and coolies wear blue cotton clothes. But there was a secret about that string. Tsun Li—Mr Tsun that is—had made part of it stiff all over with a kind of glue and sprinkled powdered glass on it before the glue dried. Only that part of the string near the kite was like this and another long bit near the middle. It made the string heavy but the kites were big and strong and could easily lift it.

What was this for? You would have seen if you had been there on the ninth day of the ninth month of the Chinese year—which is Kite Day

when hundreds of people young and old come out to fly their kites some of which are like dragons others like serpents or tigers or fishes or eagles or scorpions and all with their pet names on them!

You would even see the Tsun grandfather there with his strange tiger kite. Although grandfather was bent with age and his face brown as a last year's acorn and covered with millions of tiny wrinkles he loved kite flying and was as clever as anyone when the kite fighting began. And that is just where the stiff string with glass powder on it comes in!

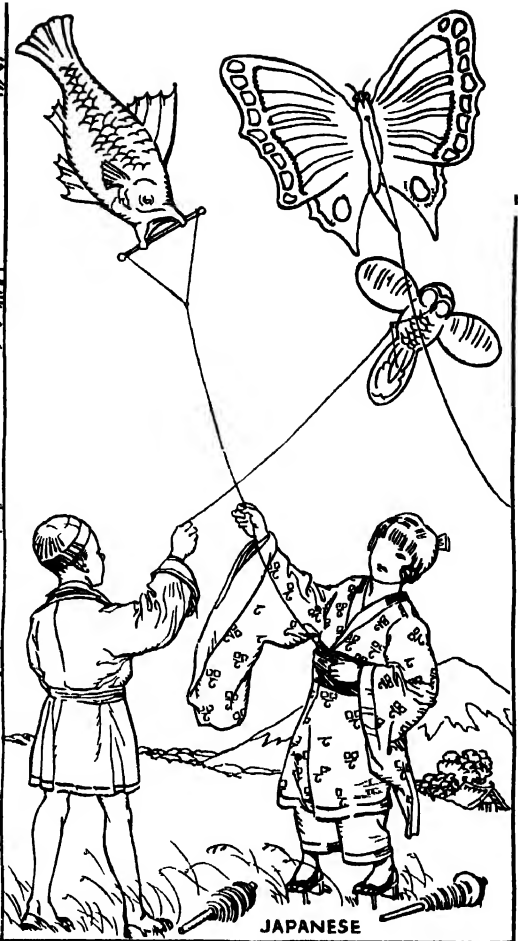
The game is to get your kite string across someone else's kite string and by sawing up and down with your string to cut *his* and make his kite fly away. Grandfather Tsun's tiger kite was so big and strong and his kite string so tough that he generally won. The kite's tail too had pieces of glass tied on it. I don't think you would have felt quite safe if your kite had been there.

On Kite Day even people who live in towns bring out their kites and the air is full of kites of all shapes sizes and colours. For this day is a great holiday and all work stops until midnight. But the Chinese are wonderful workers and soon make up the time they have lost. You may even see them working in their tiny fields by moonlight when there is something that must be done. There is no waste in China neither of time nor anything else.

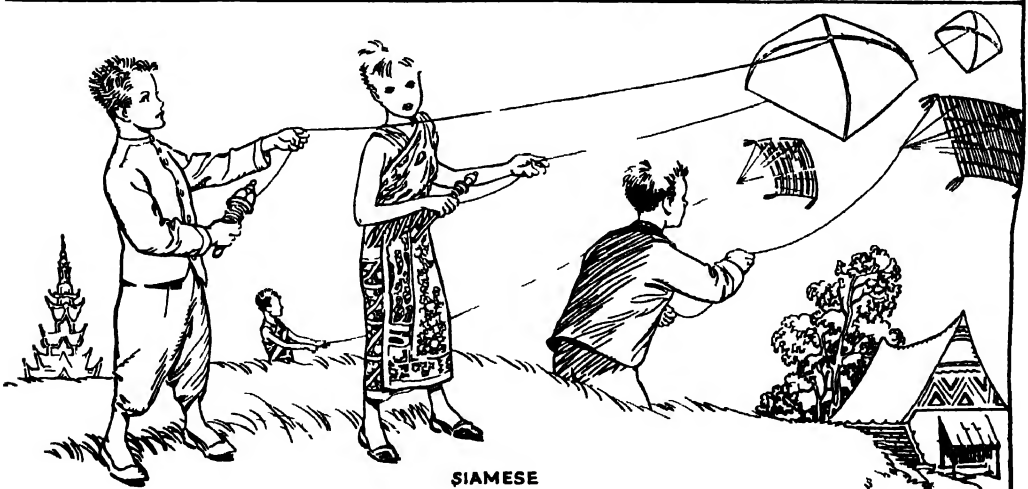
You should peep at the Tsuns' farm. Every bit of ground seems to be growing something. The pale green rice grows in the little fields up to its waist in water until it begins to ripen.



CHINESE



JAPANESE



SIAMESE

### KITE FLYERS IN EASTERN LANDS

If these are copied and duplicated young children will delight in colouring them according to the teacher's instructions and in using them as the basis of talk in conversation lessons



when the water is drawn off But not before all the fish in it have been netted the fat snails and water slugs collected for food and the plump ducks driven off to another feeding ground The banks of earth between the rice fields have fruit trees growing on them or heavy crops of beans and other vegetables On a little bit of hillside that is part of the farm are the tea bushes and the white mulberries whose leaves feed the greedy silkworms that live in their trays of bamboo up in the attic A big clump of bamboo grows in a corner where nothing else would grow Even the pond in the garden has fish in it and water lily roots and water snails—all of which make delicate dishes !

No wonder Tsun Li and his people find plenty of work to do !

Anything else about kites ? Ah ! I had forgotten those kites again Yes ! I have seen other strange kites in Japan where the little brown people play with them much as the Chinese do

They have kites of every colour and shape some like dragons or birds or beasts or fishes or butterflies or like pictures of the old Japanese gods Silk or paper and bamboo strips are used in making them but like the kites flown by the little yellow people of Siam they have no tails

They have however whistles and hummers of bamboo fixed in them and when they fly they make strange noises as they dart here and there in the strong wind If you were there you would wonder whatever this noise was and where it came from

The Malays who also live in Asia like the Chinese Japanese and Siamese have kites with musical pipes and reeds in them which play when the

kites are flown You can hear some of them miles away If you ask a country Malay why he keeps that kite flying over his home all night making such a hideous noise he will explain that it frightens away all the evil spirits and ghosts that might come into the house while the family are asleep ! But a town Malay only laughs for he knows better and does not believe either in ghosts or spirits He likes kite flying though all the same

Uncle Jim stopped Ned and Kate were sorry for they could have gone on listening to him all night They were sorrier still when father came in and cried Now children time for bed !

Uncle Jim smiled Good night you two pickles ! said he And don't dream about dragon kites

Upstairs Mother was waiting for them May we have our good night story to night Mother ? asked Katie

No dear ! Uncle Jim has kept you up quite long enough already But I'll read you a little song if you like as soon as you are in bed

Can it be about kites Mother ? asked Ned

Mrs Carter smiled I don't know one about kites she said Then she suddenly remembered a book in the nursery cupboard she fetched it and read this little song

#### A WISH

I often sit and wish that I  
 Could be a kite up in the sky  
 And ride upon the breeze and go  
 Whatever way it chanced to blow  
 Then I could look beyond the town  
 And see the river winding down  
 And follow all the ships that sail  
 Like me before the merry gale  
 Until at last with them I came  
 To some place with a foreign name

## SUGGESTIONS FOR HANDWORK

### *The Sun*

(1) **L**ET the children make pictures of the sun rising and setting as in Figs 1 and 2. These pictures can be made in paper cutting or by crayoning or brushwork. In Fig 1 the orange (or red) sun is half covered by a piece of brown paper to represent a hill. Let the children print on their pictures as shown. Little ones can also have hectographed pictures to colour.

(2) When the children have learnt to point to the four directions north south east west in the formroom and playground let them make a little compass card as shown in Fig 3. The pointer is made of a piece of stiff paper or cardboard coloured black or red. It turns on a brass paper fastener.

(3) Let the children play shadow games. See Section on Games. Let them make the sun clock and hear the

stories etc. on Telling the Time Long Ago in the History Section.

(4) Cutting out stars and moon. See Handwork Section Vol III.

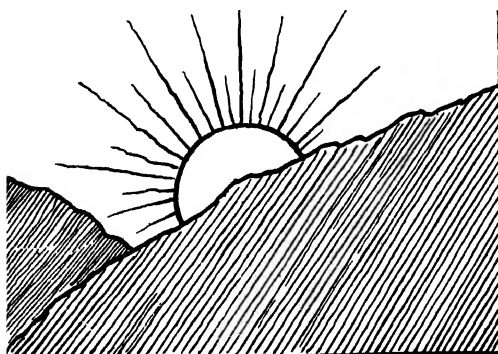
### *The Air, Winds, and Weather*

#### *Making Kites and Windmills*

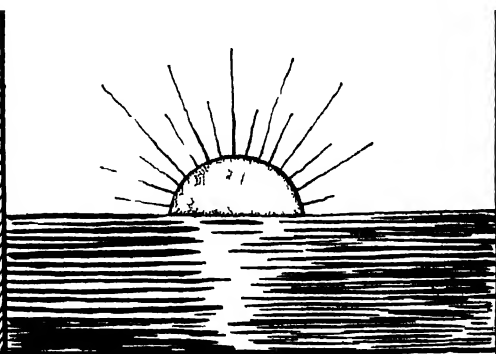
See Handwork Section Vol III for a very simple kite.

#### *A more difficult Kite for Children of Six and Seven*

Two strips of cardboard are fastened to form a cross as in Fig 4. They can be pasted together and further secured with a paper fastener. Strings are attached to each end of the four strips. Cover the frame with tissue paper and paste it in position. Make the bridle of the kite from the strings attached at A B C. Fasten the kite string at the centre of the bridle as in Fig 4. Tie tufts of paper to the string at the bottom to make the tail. The children can also make kites by folding a square



**The Rising Sun  
The East**



**The Setting Sun  
The West**

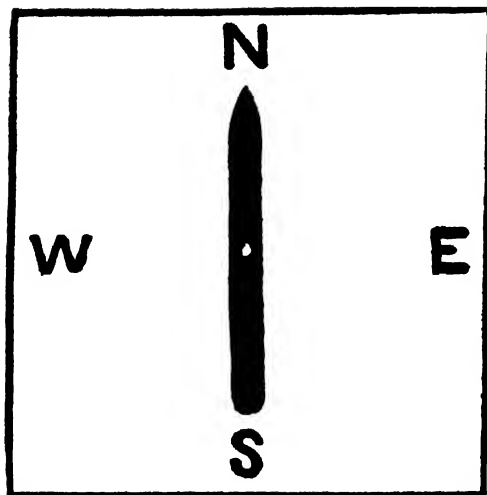


Fig 3—A SIMPLE COMPASS CARD

of tissue paper in the shape of the kite as shown in the Handwork Section Vol III then they can paste strips of cardboard across it and attach thread

### *The Pin wheel*

This simple toy interests children in weathervanes in order to tell the directions of the wind

A 6 inch square of drawing paper or tinted construction paper will make a good wheel. Ordinary pins will be wanted and pieces of thick cane or sticks about 7 inches long

Draw or fold the diagonals of the square and cut along the diagonals to within an inch of the centre as in Fig 5. Now cut a tiny round of strong paper or a piece of a post card about half an inch across and take a strong pin and put it through the middle. Then push the pin through each alternate corner of the square as shown in Fig 5 and lastly through the centre of the square. The point of the pin is then forced into a piece of cane or stick. Fig 6 shows the finished wheel. To make the pin wheel spin

point directly outward and run or hold upward and blow

From two good sticks a weather vane can be made as shown in Fig 7. Hammer a nail or pin through the stick nearer the pin wheel than the middle of the stick as in Fig 7. At the other end of the stick make a long slit and put in a paper tail as shown so that the pin wheel will keep its head to the wind. Fix the nail into a wooden block or stick stuck in the ground as in Fig 7. The points of the compass can be marked on the ground

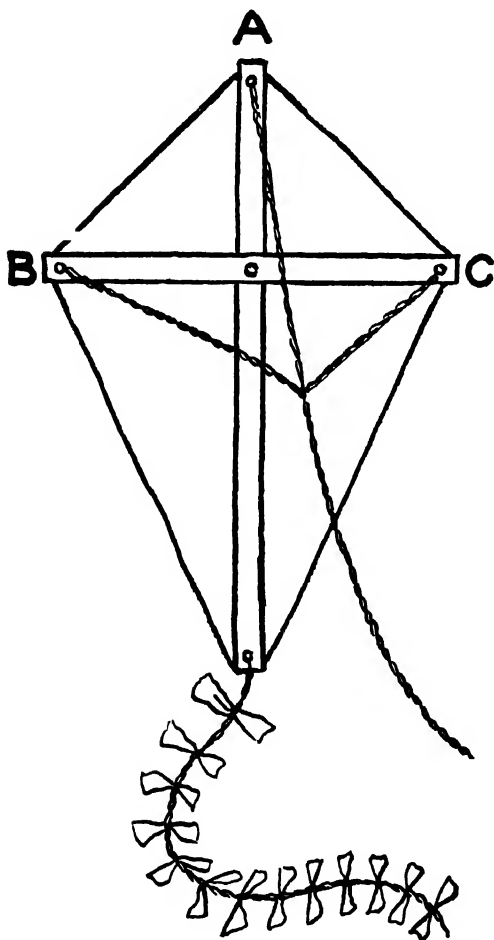


Fig 4—A KITE OF TISSUE PAPER AND CARDBOARD

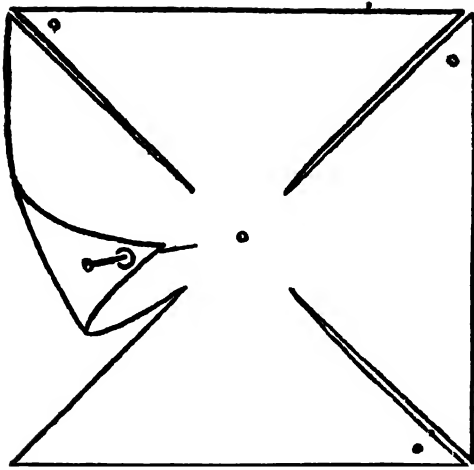


Fig 5 —MAKING THE PIN WHEEL

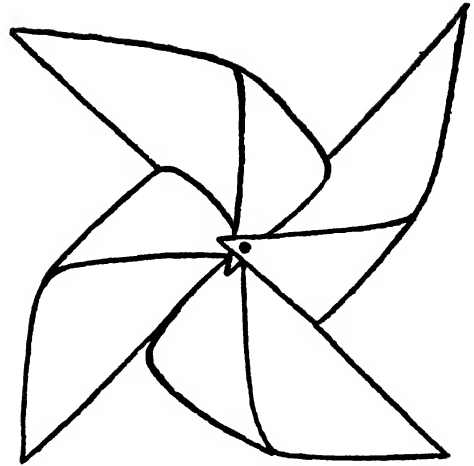


Fig 6 —THE FINISHED PIN WHEEL

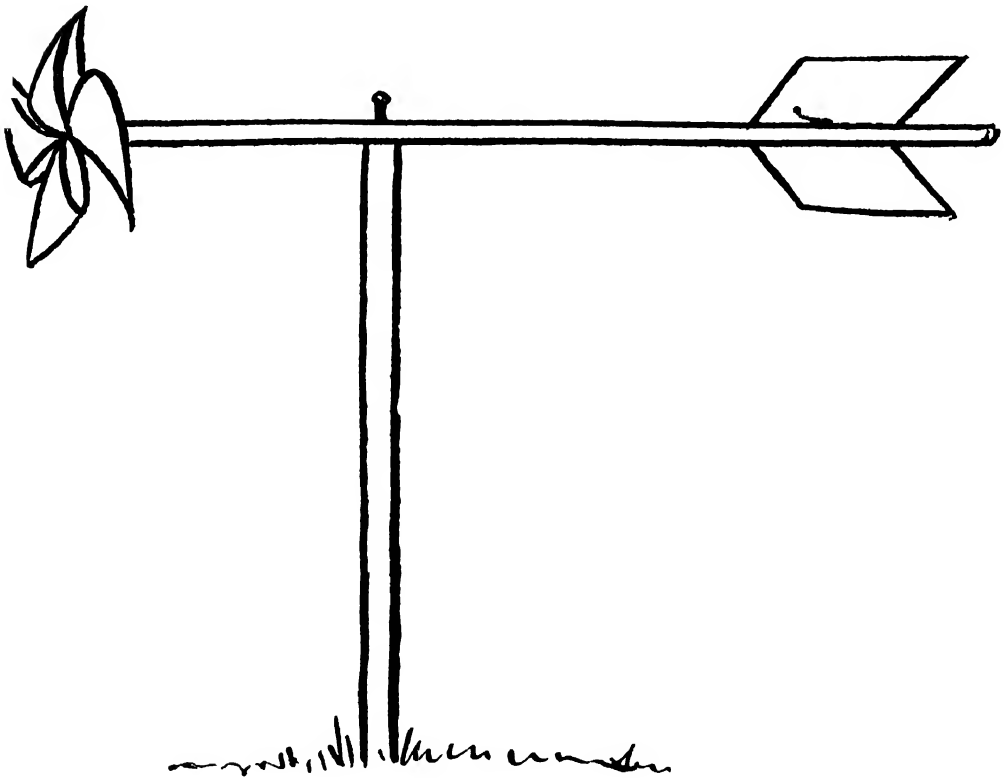


Fig 7 —A WEATHERVANE

or on strips of cardboard as shown in Figs 8 and 9

### *Another Simple Weathervane*

A simple weathervane can be made from two strips of cardboard fastened at right angles as in Fig 8. These are pasted on to a large cork or block of wood. A very long pin or a knitting needle or pointed stick is pushed through a hole in the middle of the cardboard strips and block as in Fig 9. A streamer or flag is attached to the top of it. From this little model the children can see from what direction the wind blows. Care must be taken to see that the cardboard strips point to the real north and south also that the model is in an open space exposed to the wind.

Each child can make a small weather vane for himself

notice the clouds the direction of the smoke and the direction of the cock's head as they colour. Instead of the cock an arrow or a ship can be drawn if the children are more familiar with these signs.

Fig 11 shows a picture of kite flying that can be hectographed for little ones to colour. This scene can also be easily represented in paper cutting—using blue and green paper for the background, white paper for clouds, dark green paper for trees etc.

Fig 12 shows a picture of a windmill for colouring. It can be painted pale yellow, woodwork green.

Children can make toy windmills from tall boxes, square or round, through the top of which a stick can go that holds a pin wheel.

### *Wind Pictures—for Colouring*

Fig 10 shows a picture of a weather vane for colouring. Children should

### *Making Weather Charts*

Fig 13 shows a simple weather chart that little ones can keep. Each morning

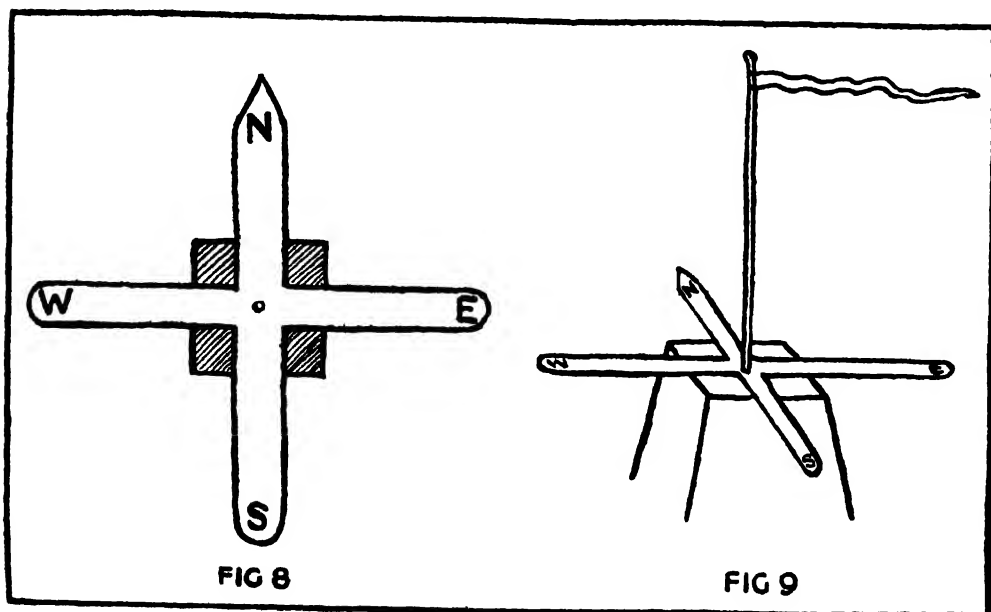


Fig 8 and 9—A SIMPLE WEATHERVANE

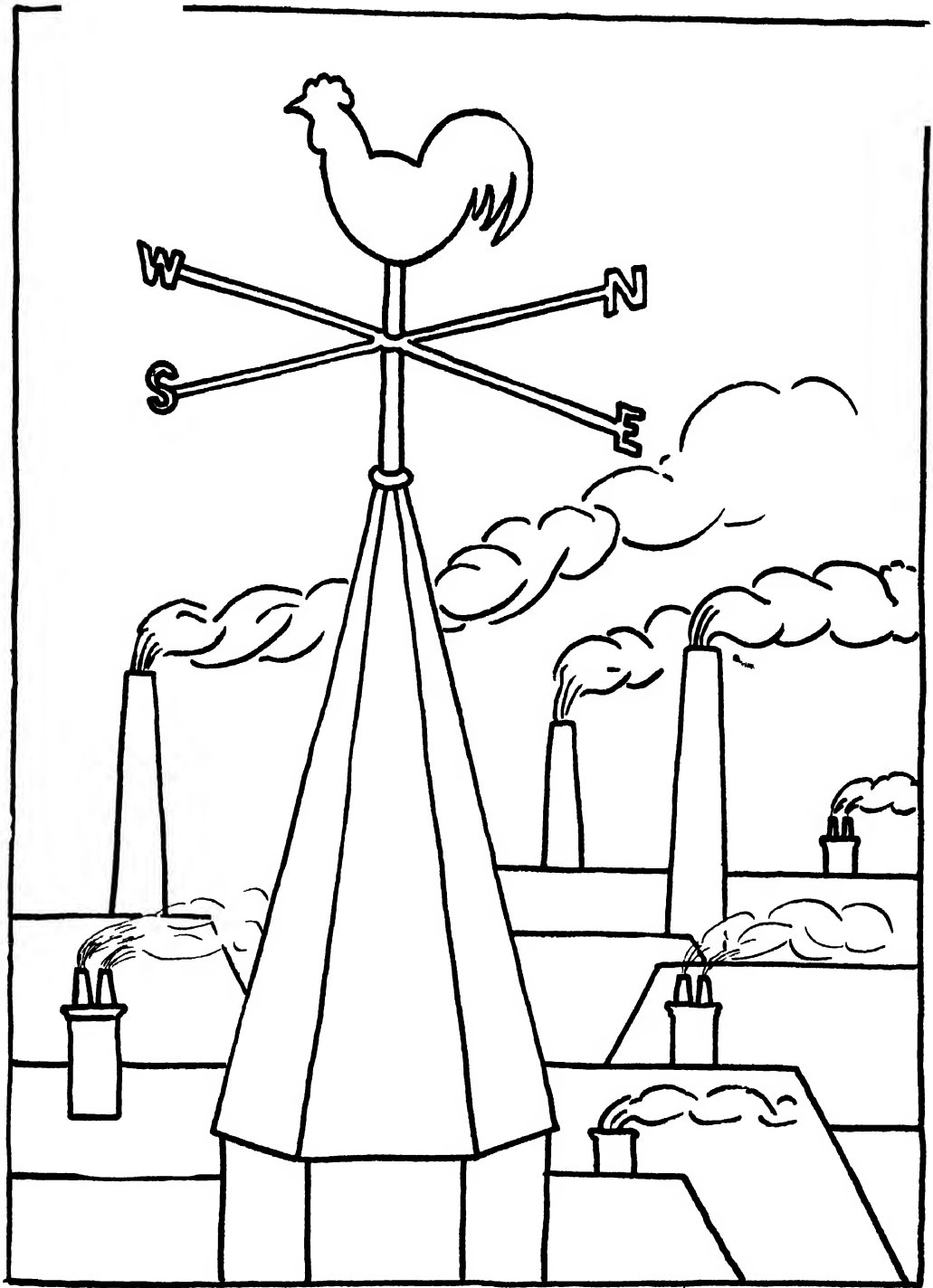


Fig 10.—A PICTURE OF THE WEATHERVANE FOR COLOURING

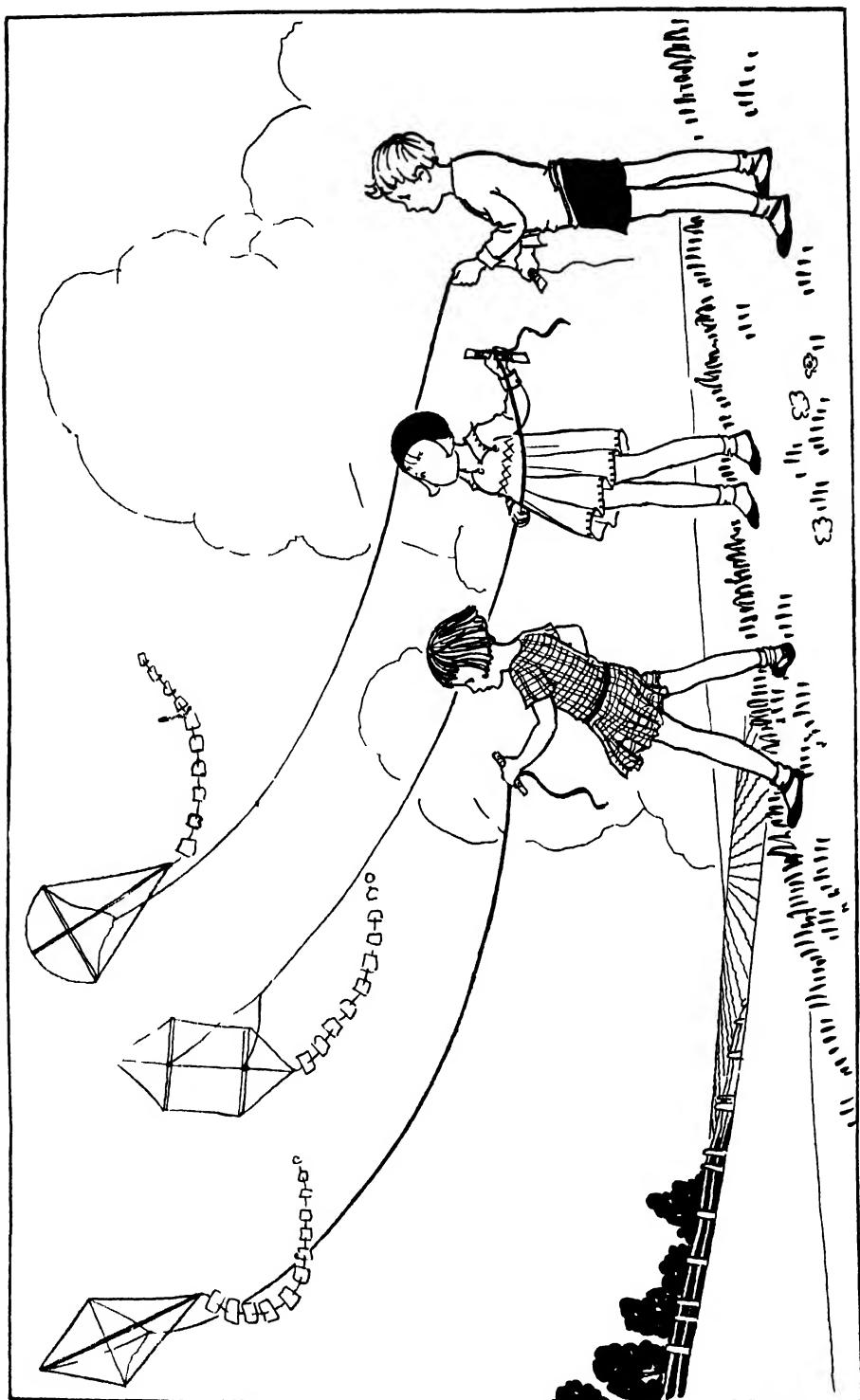
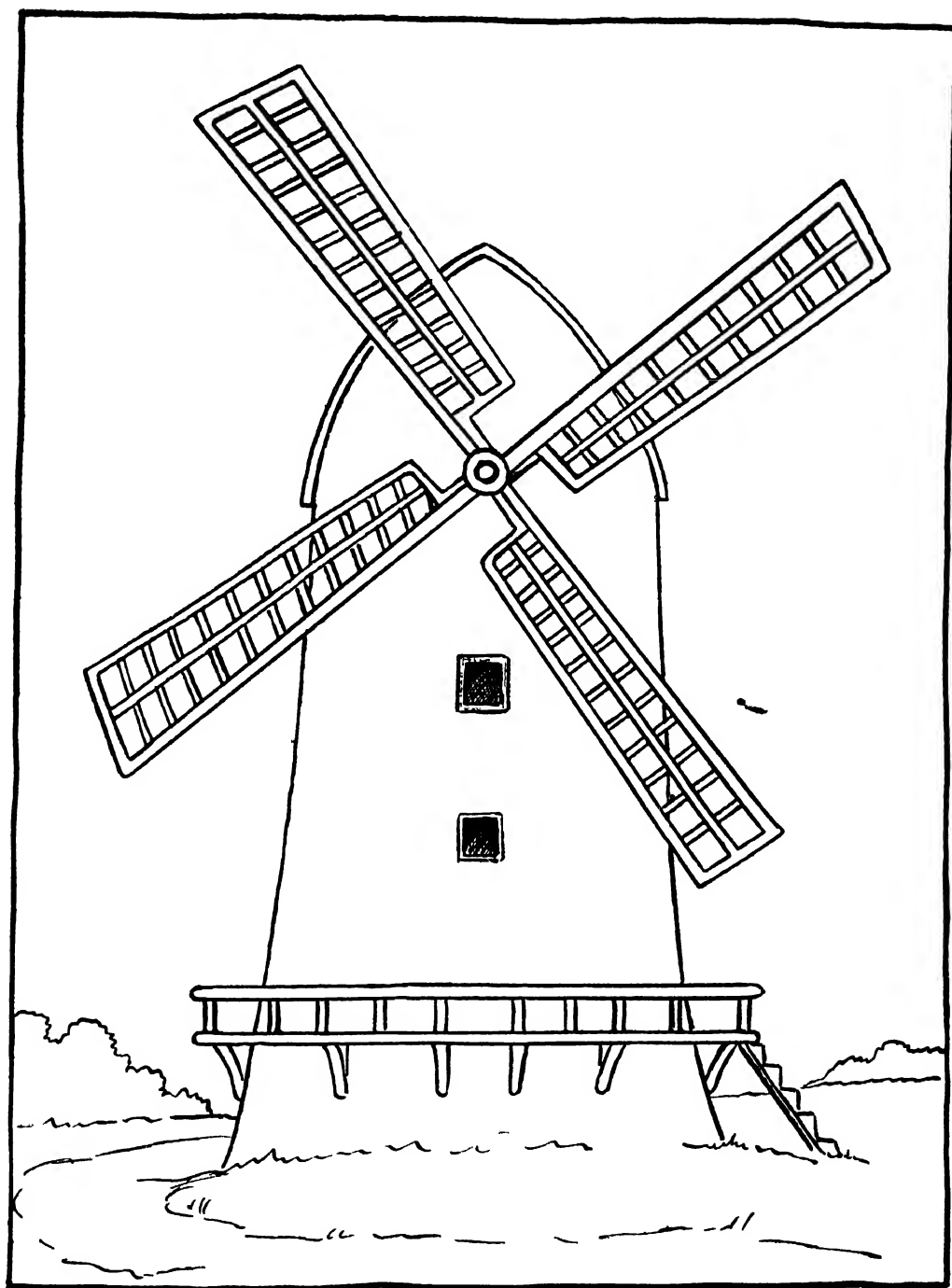


Fig 11—KITE FLYING THE WORK OF THE WIND

A picture for colouring



**Fig 12 —THE WINDMILL FOR LESSONS ON THE WORK OF THE WIND**

A picture for colouring or paper cutting



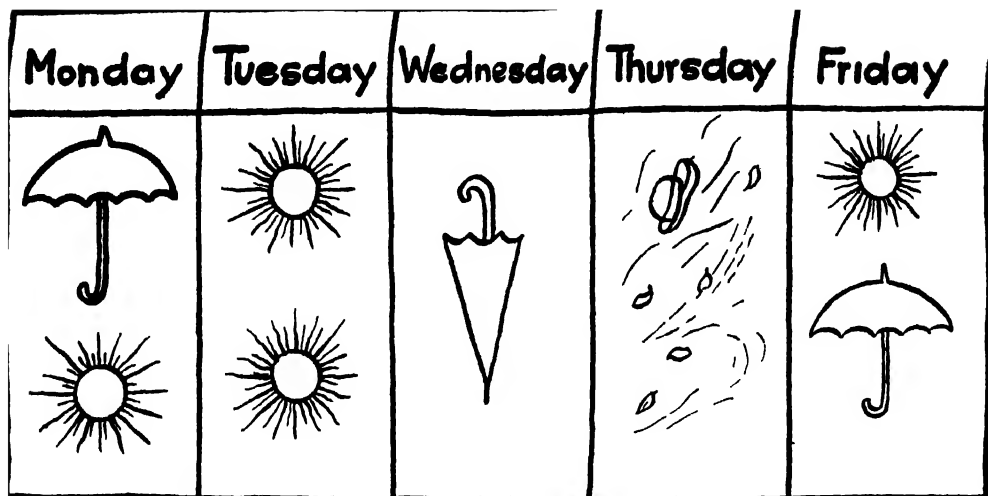


Fig 13 —A SIMPLE WEEKLY WEATHER CHART

(See also Nature Section for other charts)

a child can be chosen to cut out and paste on this chart the symbol they have chosen for example a yellow sun or a coloured sunshade for a fine day a closed umbrella for a cloudy day that may rain an open umbrella for a rainy day etc Kites or balloons can be cut and pasted on for windy days Some days may need two symbols an open umbrella and the sun showing rain in the morning and sunshine in the afternoon The records for a month should be kept Little ones will enjoy looking through say the month of January and counting all the open umbrellas that is the wet days

The children should have pictures to colour that show the flowers or fruits of the months or seasons or the work done each season

Fig 14 shows a picture for the month of September A space can be left underneath for the little ones to write or have written for them sentences about September

Figs 15 16 17 18 show pictures

for the four seasons Spring Summer Autumn Winter These are useful for oral lessons and talks about the seasons

Instead of simply colouring pictures little ones will enjoy arranging their own pictures from cut outs Fig 19 shows a page of cut outs for a spring picture A background is made of green and blue paper A few trees can be chalked on this if desired Fig 20 shows the background Then the children lambs and birds etc shown in Fig 19 are coloured and cut out lastly these are arranged and pasted on the background Several lambs and children can be traced to make a long frieze

Pictures to illustrate the months or seasons can also be made by cutting out advertisements and arranging them on suitable backgrounds The name of the month or season is printed underneath

*Making Boxes etc for Collecting Seeds and other Nature Material*

Figs 21 22 and 23 show how to



# September.

Fig 14—A PICTURE FOR COLOURING

For teaching the months and what each month brings

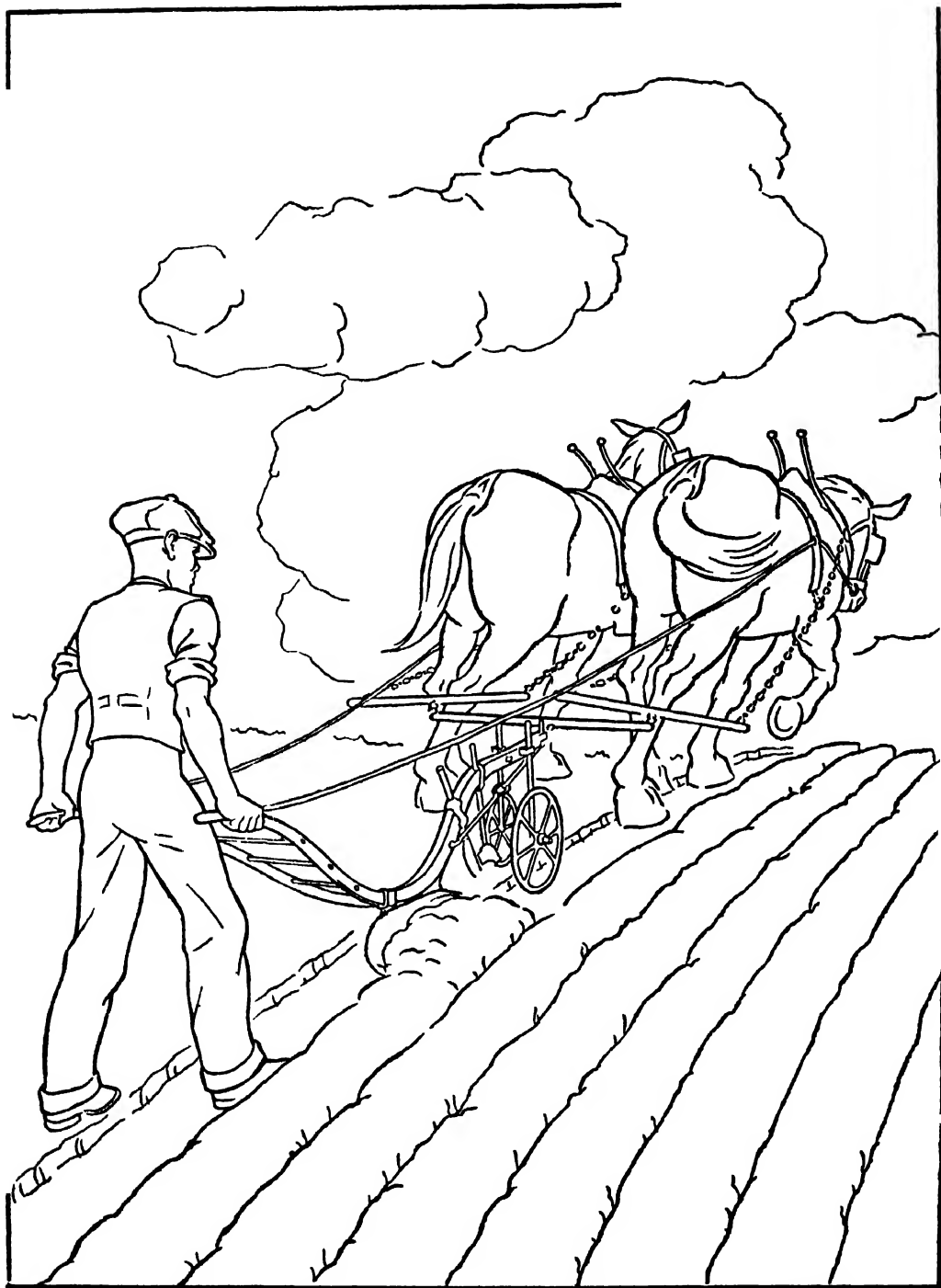


Fig 15.—SPRING



Fig 16 —SUMMER



Fig 17 —AUTUMN



Fig 18 —WINTER



**Fig 19 —CUT OUTS TO MAKE A SPRING PICTURE**

The children arrange these on a background

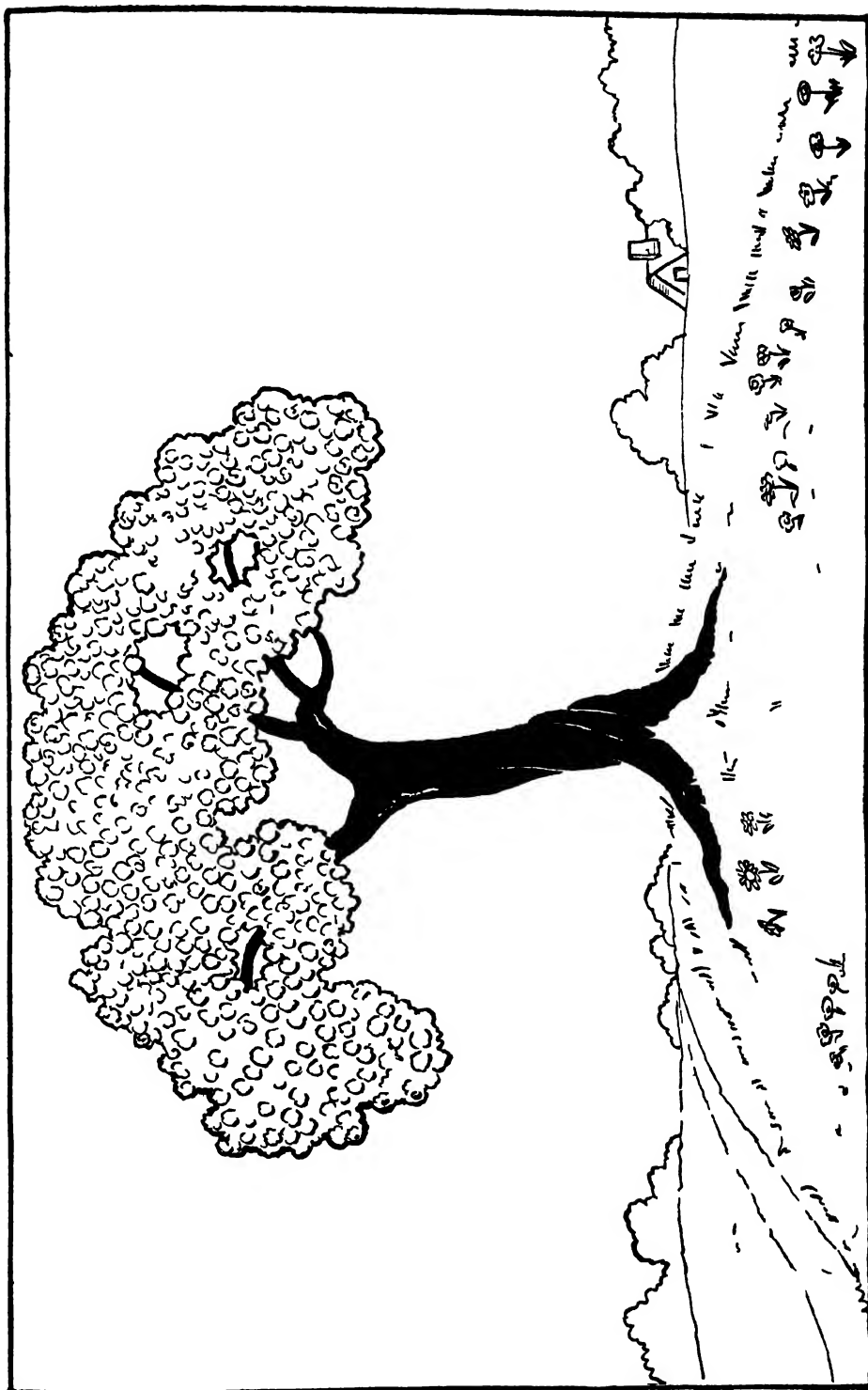


FIG 20.—A BACKGROUND FOR A SPRING SCENE

(This can be extended each side)



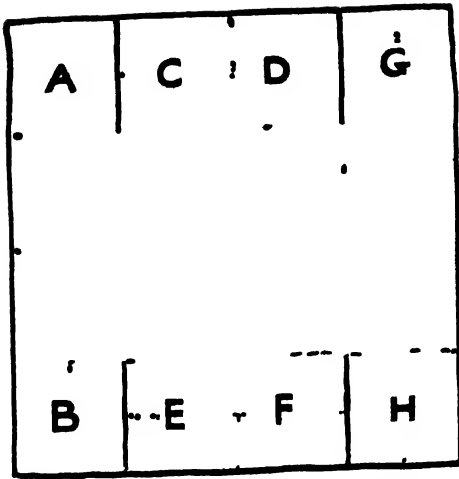


Fig 21 —PLAN OF SHALLOW BOX

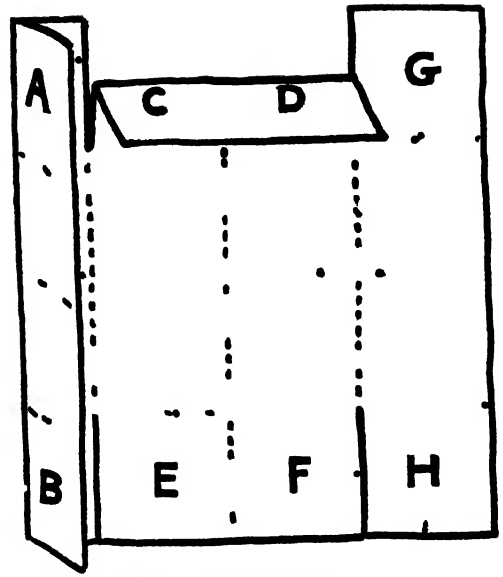


Fig 22 —MAKING THE BOX

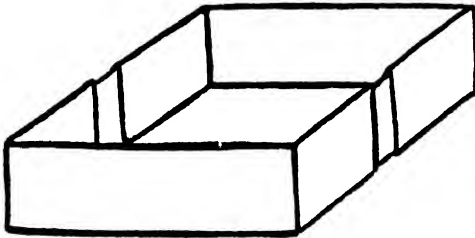


Fig 23 —FINISHED BOX FOR SEEDS

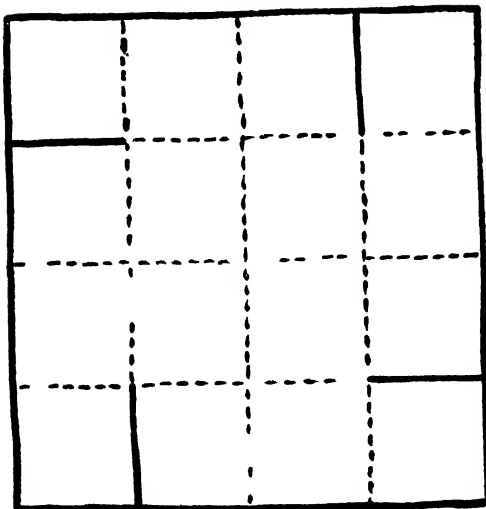


Fig 24 —PLAN OF ANOTHER SIMPLE BOX

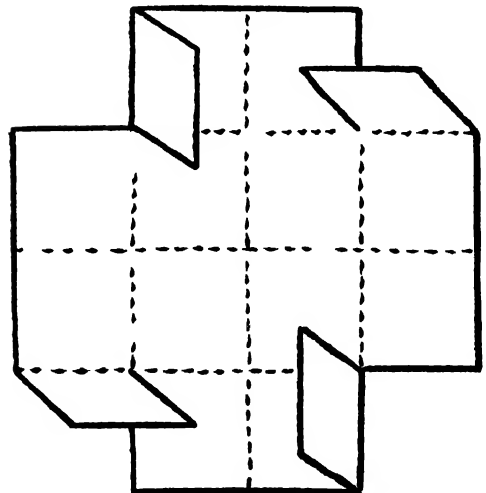


Fig 25 —BOX BEING MADE

make a useful tray or shallow box for little ones to arrange their seeds etc in

Fold a square of paper as shown in Fig 21 Cut along the dark lines as in Fig 21 The sides of the box are to be double fold the squares that are to form the sides in half that is fold

the row of squares from A to B in half squares CD in half squares from G to H in half and EF in half to make the double sides Fig 22 shows the sides being folded Bend up the folded sides and lap A over C and so on all the way round to make the box shown in Fig 23 This box needs no paste to keep it together

Figs 24 and 25 show another box that can be easily made Little ones will delight in making a lid for it as shown in Fig 26

Fold a square of paper as shown in

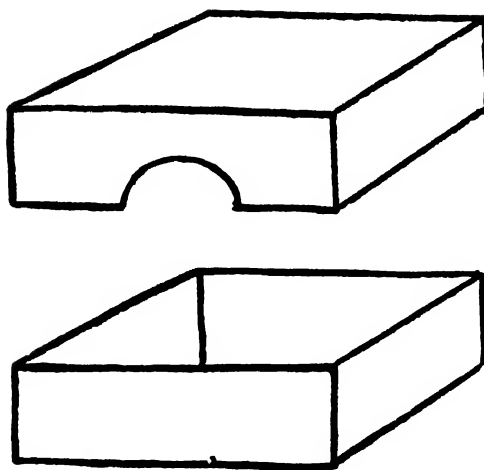


Fig 26 —FINISHED BOX WITH LID

Fig 24 and cut along the dark lines Fold up and paste as shown in Fig 25 Make a lid in the same way from a slightly larger square (Fig 26)

Pretty pictures in paper cutting can be made to illustrate the flowers of the seasons or months garden scenes

snow scenes etc Many examples of this kind of handwork will be found in the Handwork Section Vol III

Booklets for stories about plants or animals or life in town or country are valuable for little ones to make indeed booklets are of value in connection with every subject Useful suggestions for these will be found also in the section on Handwork Vol III of Infant School work

Notice especially the booklets in this volume that tell the story of wheat and the story of milk

## II

### THE HOME REGION

**I**N the Board's Suggestions teachers are advised to make full use of the special advantages of their own neighbourhood in the teaching of preliminary geography. Schools in town make use of the shops and the markets, the parks and open spaces, the railways and the bus routes, all of which are much richer in geographical opportunities than would appear at first sight. Schools in rural districts have wider opportunities for Nature Study and Geography—for observing the changes in the face of nature through the seasons, the effects of wind and rain, the features of streams, hills, valleys, and lakes, and the multitude of varied human activities characteristic of country life. Schools by the seaside have other geographical material within easy reach, with opportunities of observing closely many interesting things that lie beyond the reach of schools in town and country.

Local geography at this stage should take the form of conversations about the neighbourhood in which the children live. Near the sea, for example, the dangers of the shore and the difficulties of navigation can be illustrated by reference to the lifeboat station, the nearest harbour, the pier, the lights and sirens on the coast. In almost any part of the country, the local roads and railways, and the kind of traffic seen upon them, will be

among the topics which readily suggest themselves. Again, the goods sold in local shops and markets, the materials obtained or manufactured in the neighbourhood, the common articles of food and clothing, can be connected with the stories of other lands.

Everyone who has tried the experiment of taking a class of active little people on a school visit to some place of interest in the school neighbourhood knows full well how hard it is to get really useful work done, and how restricted the workable area is on account of the short distance little children can walk without becoming tired.

It is all very well for school journey enthusiasts to point out what wonderful geographical material we have in the neighbourhood of the school, and to wonder why we do not make more use of it for school outdoor geography than we do. The great difficulty is to get the children there. Many a rural school lies within comparatively easy reach of splendid geographical opportunities—easy reach for older pupils, that is, but as far as the Infant School is concerned, these wonderful things are almost as far off as China and Peru when it comes to making a school journey, especially where the only means of transport is the ancient one by Shanks's pony!

What are we to do in such a case? It is obviously impossible for us to

take a class to most of these places and children cannot learn much by viewing them from afar

Fortunately even young children do get about a good deal with their parents nowadays. Places out of reach for a teacher with her whole class of thirty or forty little people are easily accessible to parents with only one or two children to look after. Children who have been and seen should be encouraged to tell of their experiences in class and so help others who have not had the same opportunities.

### *The Teacher's Own Preparation*

The important thing is that the teacher should know her own country side extremely well so that she can lead the talk in class in profitable and interesting directions taking care that children who have actually visited interesting places or are about to visit them get geographical information enough to pass on to their less fortunate companions.

The first thing for a geography teacher to do on being appointed to a new school is surely to make a careful exploration of the school neighbourhood—with a camera for a companion if possible—and to investigate thoroughly its geographical possibilities. It will not of course be possible or even desirable for her to attempt to make use of all of them but she will soon acquire a useful knowledge of all that is important in the regional study of the school neighbourhood to provide a broad general understanding of the geographical background of the school.

Those hills that loom mysteriously in the distance are without doubt objects of wonder to the little boys and girls who can see them every day

from the school playground. They are much too far off for little folks to visit on a school journey and very few of the children perhaps have ever been up there to see for themselves what those hills are really like.

But if the teacher has done what all good geography teachers *should* do—explored them herself and brought back camera records of what is to be seen there she can bring those hills into the classroom for her little boys and girls to see. In many districts tourist literature provides a rich store of good pictures which can be used in class for this purpose and almost certainly the local photographers have been busy and have made picture postcards of many of the most interesting features of the surrounding neighbourhood. Here and there the photographer has made use of the aeroplane and local shops sell very good prints of his photographs taken from the air. Air pictures are so obviously useful in teaching geography that they need no special recommendation from me!

Explore your neighbourhood know it thoroughly take and make your own pictures collect as many others as you can from all available sources and you will be well equipped and well qualified to make the most of the geographical opportunities of your school region. Places which are for the present out of reach can be visited by your pupils in imagination with you as guide and your pictures as materials.

The brook which your children see as a fairly wide and capable little river flowing through the village beneath the bridges that carry the roads across it is very different near its source and different again at the point where it

joins the big river that goes on to the sea far away. It is easy to have interesting and profitable talks about the brook as it appears in the village but what it is like in its upper and lower courses will always remain more or less of a mystery to your pupils until they grow up unless you can give vivid descriptions from your own personal experiences and supplement them by good pictures. In this way you can bring the brook into the classroom and help children to see it as a whole.

### THE APPROACH TO HOME GEOGRAPHY

WE have already seen how Nature Study provides the most interesting and the most profitable approach to the study of Geography no matter where the school is situated. In this section we examine the possibilities of the school locality and suggest some general ways in which local geographical materials may be utilised in geography talks with little people.

A good deal of preliminary Home Geography is covered in the Nature Study course and a good deal more follows naturally from it especially in schools situated in rural districts. Let us see what additional opportunities are provided in the geography of the region in the neighbourhood of the school. Here are a few of them with very brief suggestions for treatment.

#### A Rural Schools

##### *Our Countryside*

(a) *The Hills and the Vales* The farmers in the valleys. Their life and

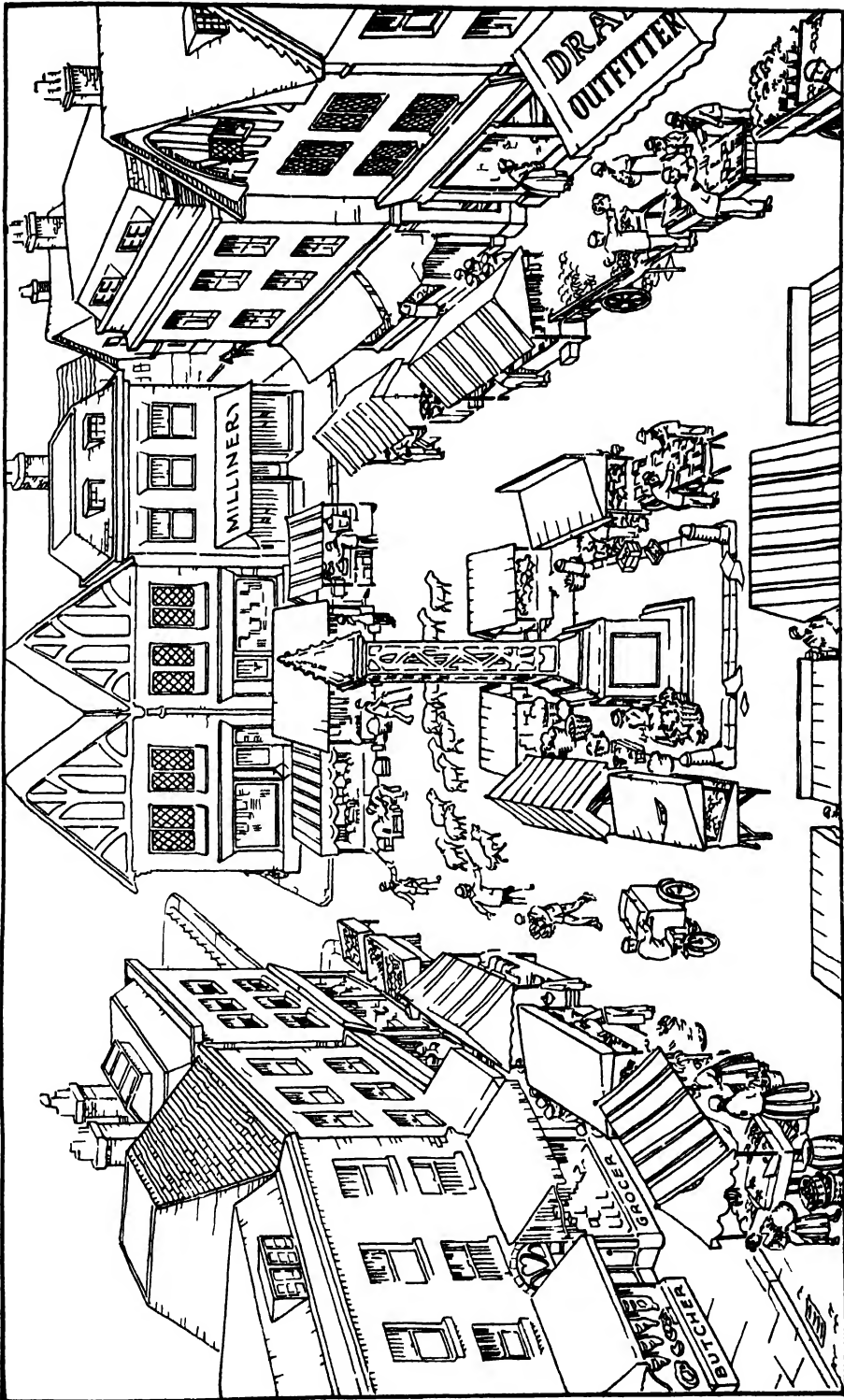
work. What they grow and how they take their goods to market. The shepherds on the hillsides. The hill tops and what is to be seen there.

(b) *The Story of our Brook* Its beginning in the hills. How and why it grows. Its waterfalls and its pools. Its windings through the meadows. Its bridges and why they are there. Its mills. What good does our brook do? The brook in flood after the rain. How the brook tears up the earth in some places but builds it up in others by depositing mud and silt.

(c) *Our Fields and Meadows* How the farmer uses them. The farmer's yearly work. Tales told by the sheep the cow the horse the pig the cock that crows in the morn the farmer's dog. The life of a farmer's boy. Seed time and harvest. Hay making. Pea picking. Fruit gathering. Harvest home. The root harvest. The nursery gardener and his work. The market gardener and his work.

(d) *Going to Market* Why people go to market. What they take and what they bring back. Every shop is a market. The big markets in the cities. How ships and sailors bring things to market and how we depend on overseas supplies of grain and meat fruit and other foodstuffs. London's great markets. How people work for us in other lands.

(e) *The Story of a Grain of Sand* Its first home as part of the rock. How the weather and the water break up the rock. How the stream rolls down pieces of rock makes them smooth and breaks them up until they become sand or silt. Sometimes this is so fine that it is mud when the stream has done with it. How mud becomes clay. How rocks break up on their



THE MARKET PLACE

Where the real thing or a picture of it is not available a simple drawing of a market place can be made upon the blackboard or a sketch like the above traced and duplicated by the teacher for use in conversation lessons for which it offers an abundance of excellent material

surfaces to make the soil in which things grow

(f) *The Quarry* What is got in our quarry How it is used How it came there How men get other things from the earth by digging mines Difference between mine and quarry Coal miners and their work as compared with our quarrymen and their work

(g) *The Brickfield* The brick makers at work Getting out the brick earth Mixing it with lime and other things in the pug mill Making the bricks Drying them in sun and air Firing the bricks Sending the bricks away What becomes of them

## B Seaside Schools

(a) *The Seashore and its Wonders* The pebbles and sands of the beaches High tide and low tide Life on the seashore The wonders of the pools left by the tide The cliffs and the rocks The capes and the bays The waves and the work they do Seaside in summer and winter

(b) *Local Navigation* The passing ships Our harbour A stormy day The lifeboat and its work Light houses and lightships Our pier The lights that guide the ships A big ship comes home The pilot and his work

(c) *Local Fishing* Out with the fishermen The fish they catch Our fishing boats come home Landing and marketing the catch How our fishermen help to feed people living in towns far away The fishmonger's shop Fish in tins and how they got there

(d) *The Other Side of Our Sea* How to get there What people live over there How their lives differ from ours The sea a bridge between them and us—not a barrier

## C Town Schools

(a) *A Visit to our Park* Where to find the earliest flowers and why The lake and its islands The way about our park

(b) *Our Trams and Buses* Where they will take us and what we can see on the way

(c) *Our Station* Where the trains go from our station The people who work at our station The engine driver and his mate The signalman and his work The men who make the rail ways safe for us Goods trains and passenger trains

(d) *Our Big Buildings* What they are and where they are What we can see if we visit them Which are new and which were built long ago

(e) *Our Shops and Markets* What they do for us Could we do without them? How the things in our shops get there How many people in many lands work to give us many things

(f) *Our Factories Mines and Mills* and what is done in them How our town helps people who live in other parts of our homeland How people in our town make things for people who live in lands far away How goods made in our town are sent to distant countries

## THE FIRST SIMPLE MAPS

IN every school wherever it may be situated map work can be begun quite early in the children's school life The probability is that many children have the beginnings of map sense before they come to school at all

Quite small children when asked to tell their way home from school will describe it with little gestures that help out their halting narrative I

turn to the right when I leave the school gate and go straight down a long street until I come to the church at the corner (here a small finger draws a long line in air to show the long street) Then I turn to the right again down a little short street (the finger turns in obedience to the graphic impulse and halts after a short movement) and then I come to another street on the right and my house is number forty in that street It is Nelson Street

Now this child has in effect drawn a little map in air with his finger and what is more it has some approximation to *scale* for a long street has been represented by a long line and a short street by a short one This is the beginning and it determines the teacher's course of action

Children are encouraged to make little picture maps to illustrate stories they hear and stories they tell They show for instance the wood near which Red Riding Hood lived They draw her cottage and the cottage where Grandmamma lived They show the path winding through the wood from Red Riding Hood's home to Grandmamma's Then they put in the shorter way followed by the wolf so that he may get there first And they love every bit of the work In the end they have drawn a little map

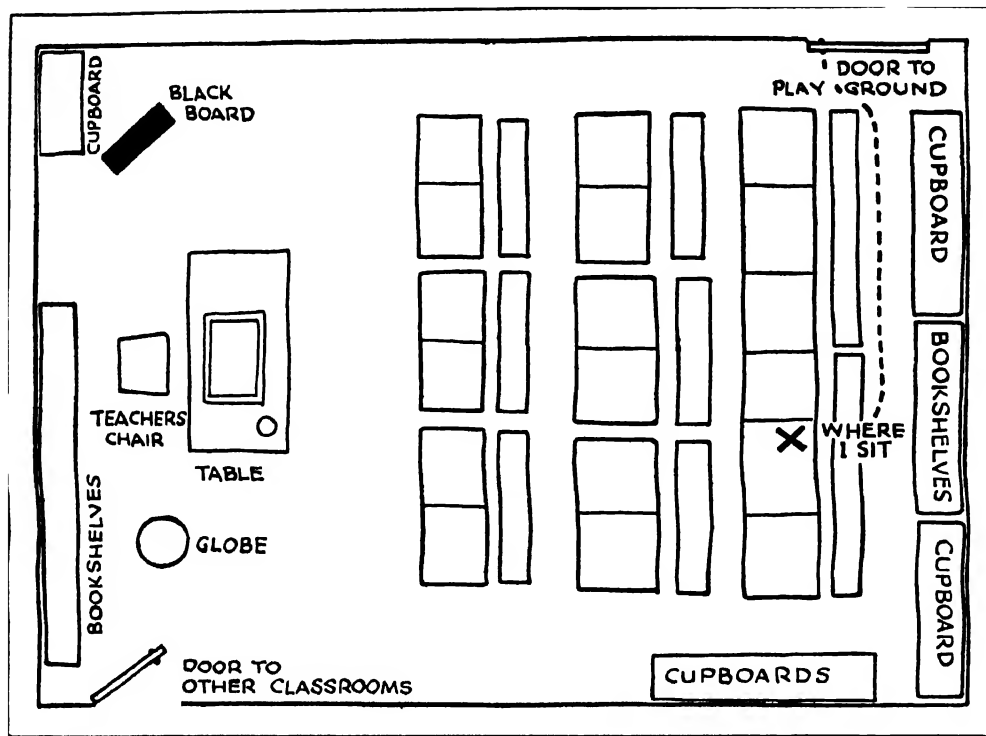
The teacher suggests that children make similar little drawings to show their way to school to show the village green and where the post office is and similar exercises Presently they are able to follow a very simple picture map of the streets or lanes in the immediate neighbourhood of the school Such a map can be drawn by the teacher on a large sheet of paper

using the large scale Ordnance Survey Sheet (town plan —scale 50 inches to the mile) as a basis This does not mean that such a map is to be a highly complex affair more suitable for pupils in the Senior School The use of the Ordnance Map as a source of material will not prevent the Infants School teacher from restricting the detail to the barest essentials—the really big things in the map or from making little drawings of important buildings and other noteworthy features instead of introducing them in plan as shown on the Ordnance Survey sheets All teachers of geography should have on their bookshelves A Description of the Large Scale Maps of Great Britain produced and published by the Ordnance Survey It can be purchased for a shilling from His Majesty's Stationery Office or from the Director General Ordnance Survey Office Southampton

The old method of introducing young children to the map idea by way of plans first of objects then of the classrooms and then of the school and the school premises was in many ways a waste of time and a quite unintelligent method of tackling the work Children who have drawn their first simple maps which are really crude direction diagrams find it easy to make a *map* of their classroom showing where they sit the way from their desks to the door where the teacher's desk is and so forth They find it interesting too for the teacher is careful to make each map a *personal* one A plan of the classroom is a dull affair but a map showing where I sit in the classroom is worth while

In talks about the Home Region in





A SIMPLE MAP OF THE CLASSROOM

Pupils can be supplied with a map like this or can make a simple one for themselves and use the map to show their position in class and the way from their seats to the door.

stories about people of other lands and in simple tales of explorers and voyages the infants teacher will find abundant opportunities for the introduction of very simple maps. Good examples of such maps interesting to little boys and girls are given as end papers to A. A. Milne's *Winnie the Pooh*. Those of us who have watched children find their way delightedly over these maps will pay scant heed to the sneers of geographical precisians who hold that a map is a map and that picture maps are pernicious as stepping stones to maps proper because there is so much to unlearn. I refuse to believe it and so will anyone else who has much to do with young children either as a parent or as a teacher.

## FOR SEASIDE BOYS AND GIRLS

CHILDREN living by the seaside have perhaps walked with their teacher along the beach and have noticed many interesting things under her direction and have asked all sorts of questions about objects that have aroused their curiosity. If an actual school journey along the shore has not been possible the teacher has relied upon the children's previous visits and has perhaps suggested certain lines of simple observation to them.

She is now endeavouring to collect her small harvest of geography from the class; she is selecting the facts she needs and trying to arrange their discussion in such a way as to bring

out something of their significance. She is a little surprised that such small children have seen so much and that some of them can use correctly many expressions descriptive of sea and shore which grown up people who rarely visit the seaside often misuse.

The children have all agreed that the best time to go down to the beach to play is in summer when the tide is out. The teacher asks why.

Because there is plenty of sand to play with. Because you can hunt for crabs and little fishes in the pools left behind by the tide.

Because it's safer to go paddling then. Because you can find pretty seaweeds to take home and so forth.

The teacher now makes clear to all the difference between high tide and low tide. *Low tide* is when the sea has gone back as far as ever it can and *high tide* is when the sea has come as far up the shore as it can.

Suppose the sea is half way up the beach when we go down to the shore observes the teacher how can we tell whether the tide is coming in or going out?

There is dead silence for a moment. Then someone suggests that if you stuck a stick at the very edge of the water you would soon see what was happening. No! not at once for the tide here comes in or goes out very slowly. You would have to wait of course!

Can any of you tell at once—directly you go on to the sea front—without waiting like that—whether the tide is coming in or going out?

Presently answers are forthcoming. Some are quite irrelevant others absurd. But there is plenty of gold among the dross for Sam Tyler the

fisherman's boy says. You can see by the boats which are anchored off the shore. When the tide is coming in they point towards east and when it is going out they point towards the west which is perfectly true so far as this particular coast is concerned but not true everywhere.

Little Jenny Smiles says. You can tell by the sea gulls. This seems absurd at first. But the teacher knows Jenny for a thoughtful little maid and gently urges an explanation.

How do you tell by the sea gulls Jenny? she asks.

When the tide is going out explains Jenny you see the gulls near the shore floating on the water or hunting about on the part which the water has left.

Yes! encourages her teacher.

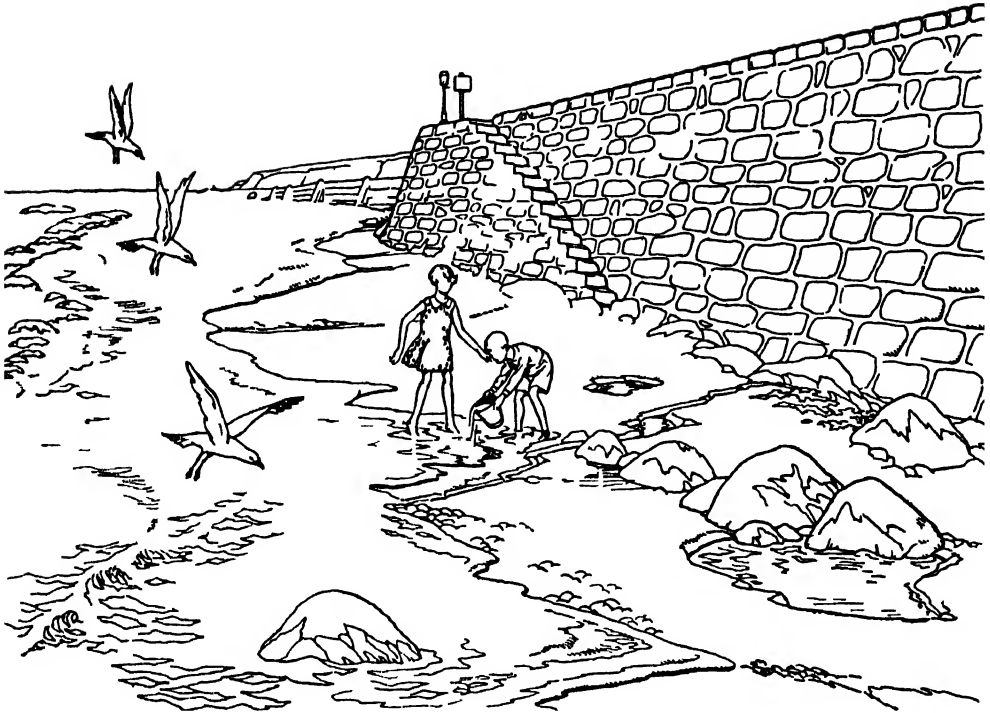
And when the tide is coming in you won't see many gulls because they've gone away fishing in the sea.

Yes! and why are the gulls on shore when the tide is going out?

All know this—or nearly all. The sea birds hunt for the rich harvest of tiny sea creatures left in the pools or uncovered by the tide. If the tide were coming in the gulls would have picked the whole beach clean long before. Jenny is right.

But there is a much easier way of telling. How will the sand look if the sea has only just left it? asks the teacher. Everyone knows that it will be wet and shining and that little streams of clear salt water will be draining from it to the sea. But if the tide is coming in the sand will be dry the patches of seaweed will be dry and rusty looking and there will be no little rivers of water draining off to the sea.

Sam's answer is a little hard for the



ON THE BEACH AT LOW TIDE

When the tide is low children play on the beach and pick up shells. Copy and duplicate the picture to distribute for colouring.

rest of the class to understand but the teacher tries to make it clear by drawing on the blackboard. When the tide is coming in she explains

the water flows *this* way along the shore so the boat points *that* way. She shows how the boat's anchor holds its bow or front part up against the tidal current so that the vessel always points in the direction *from* which the current is flowing. When the tide is going out the boat points the other way because the water is flowing along in the opposite direction.

Now she drives home one lesson that is important and opportune. When the tide is coming in we say it is flowing and call it the flood tide she remarks. But when the tide is

going out we say it is ebbing and call it the ebb tide. She writes flood tide and ebb tide on the blackboard and takes care that the expressions are correctly used by pupils in further talk.

Where does all the water come from? asks an inquisitive child.

The teacher appeals to the class. It is soon clear that the water comes from the open sea goes back to it again only to return on the flood. But there is still some doubt until the teacher gives the only simple explanation possible at this stage—When we have our low tide people in other parts of the world are having high tide and when our tide is ebbing their tide is flowing.

What makes the sea do it?  
pursues the little questioner

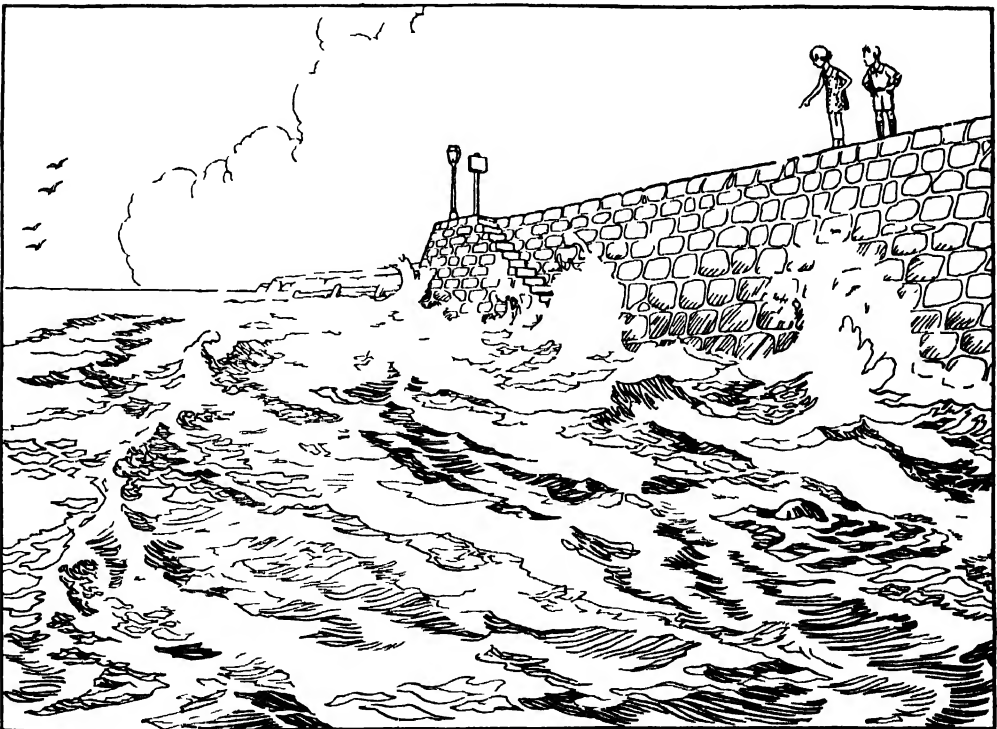
The teacher tells her children that this is a hard thing to explain but that they will understand it better when they get into the big school. It is the Moon which does it, she says—not without some misgivings—and the Sun helps. The Moon and the Sun try to draw the sea water towards them and so make it heap up a little and flow from one part of the shore to another. She passes on a little hurriedly. I fear for she is skating on distinctly thin ice and is not very comfortable about it—to another topic and children are soon deep in the consideration of another matter that has puzzled them for a long time.

When you go down to the sea  
says the teacher what must you  
cross when you leave the sea front  
before you get to the sand where you  
play all sorts of interesting games?

The beach                      The stones  
The shingle                      Heaps of  
pebbles                      Stones that hurt your  
feet if you haven't paddling shoes

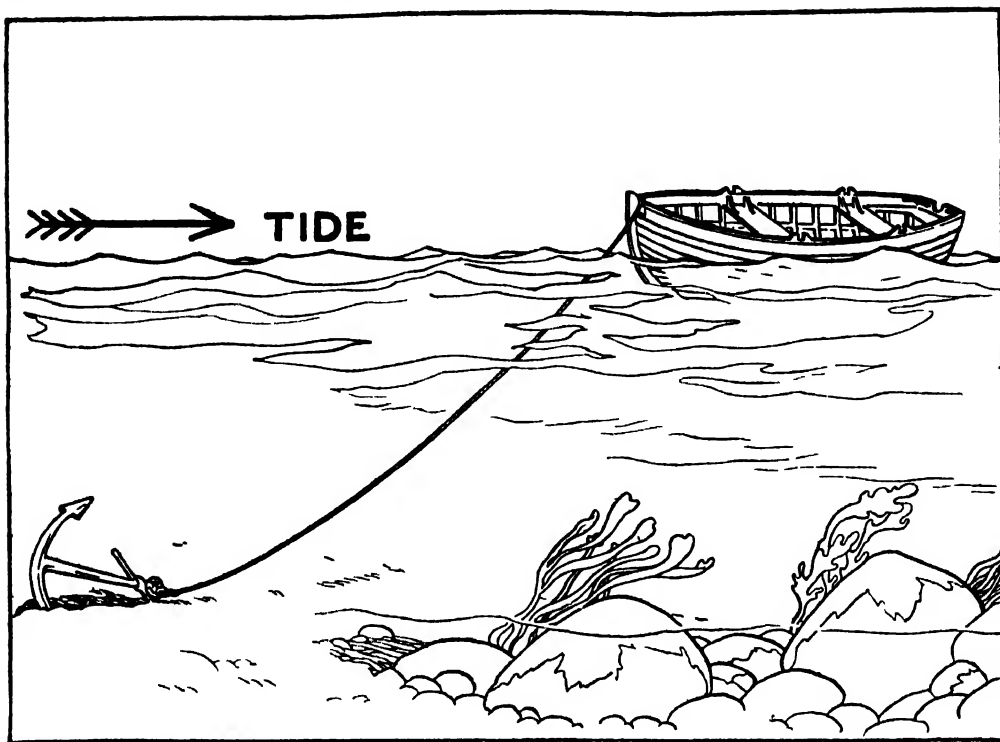
Yes! The shingle beach. And  
after that sand and shingle in patches.  
And after that the fine warm yellow  
sand. Have you ever hunted for  
pretty stones among the shingle?

Many children have and are eager  
to describe their collections. The  
teacher waits until the new burst of  
interest has partly spent itself and  
then proceeds



**THE SHORE AT HIGH TIDE**

A companion picture for duplication and for colouring with that on p. 170. The sandy beach is covered and the children cannot paddle or bathe.



DIRECTION OF TIDAL CURRENTS

This blackboard sketch helps children to understand why an anchored boat swings with the tide and always with its bow pointing in the opposite direction to the tidal current.

Are the stones on the beach like those we find by the roadside and in the lanes? she asks

Some unthinkingly say Yes but others more observant say the beach stones are of different colours others say they are bigger or smaller and so on until somebody points out that the beach stones are rounded and smooth

Look! says the teacher Here are some of the pebbles which Sam brought up from the beach for me this morning She picks them up one by one and sets them in a row on the low table upon which she always places things which she wants her pupils to examine they can all stand round it on occasion and everybody

can reach to the very middle of it quite easily

Now says she here are six more stones which Harry picked up for me in the lane on his way to school We'll put them in a row beside the ones which Sam brought me from the beach She does so lifting each one so that all can have a good look at it before she places it on the table

Are the stones from the road like the pebbles from the beach? No! children are quite emphatic that they are not Those from the beach they say are smooth and round but those from the road are rough and knobbly Yet they seem to be made of the same sort of stuff!

Why are the beach pebbles so

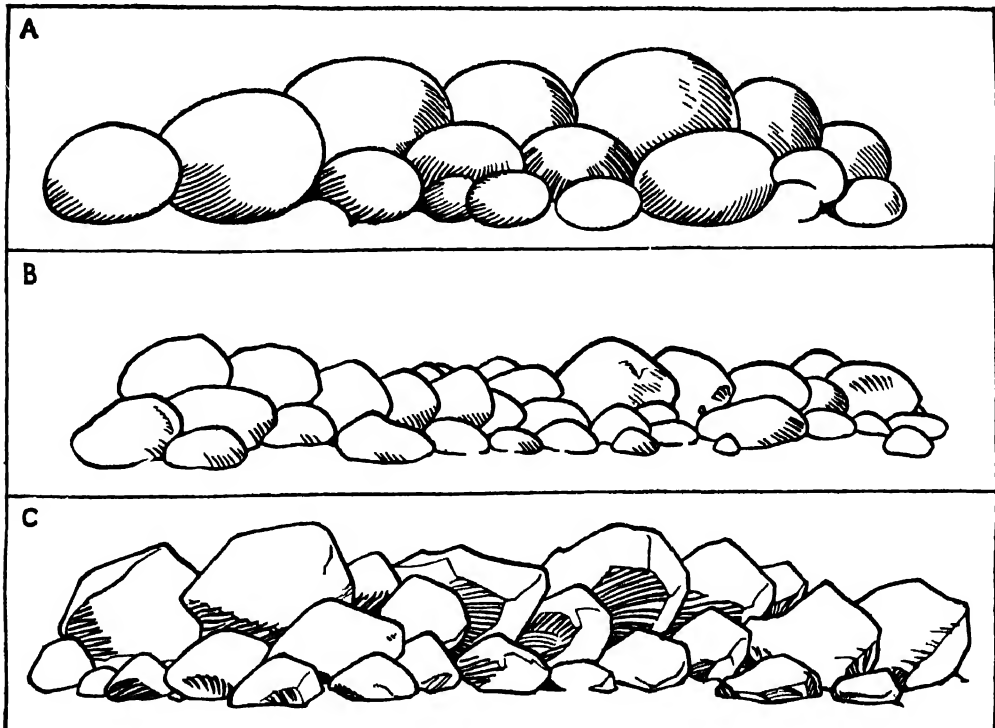
smooth and round ? is the next problem

All sorts of answers follow Finally it is established that the beach pebbles have been made so smooth and round by the sea rubbing them together when it carried them along on the sea bed and when it threw the pebbles up on to the beach and drew them rattling up and down again with its waves at high tide Children readily agree that this process goes on most rapidly in times of storm when they themselves have seen the shingle washed up and down the beach by the heavy seas Here is a treasure I found on the beach says the teacher holding up a piece of greenish bottle glass much abraded by sea action What is it ?

Children recognise it on inspection One of the boys volunteers the information that it is a piece of a broken lemonade bottle The teacher is ready for him and produces just such a piece but freshly broken from a bottle

Like this ? she suggests

The boy agrees Once upon a time says the teacher and not so very long ago this piece of glass which I found among the pebbles on the beach was just like this other piece newly broken from a lemonade bottle It was all sharp at the edges you could easily have cut your fingers on it just as you might do on this piece I hold between my fingers But the sea rolled it up and down among the pebbles until it rubbed all the sharp



A LITTLE LESSON IN STONES

A shows how stones from the sea beach have been rounded and smoothed by the sea B shows stones less rounded and smoothed by the brook C shows angular stones from the roadway

edges away and made it dull instead of clear on the outside That shows what the sea can do to glass No wonder the stones are so rounded and smooth

Lower on the shore continues the teacher we find no stones at all—nothing but fine clean sand How did the sand come there?

Pupils all say that it is washed up by the sea The teacher agrees But did the sea make it? she asks

Children examine a handful of sea sand very closely If they are lucky because their teacher is wise enough to provide the opportunity they can look at the sand through a magnifying glass and can discover for themselves what it is It looks like very tiny pebbles they say but many of them are not so smooth as the big ones higher up the beach

Now comes the teacher's chance to show how the big stones are rolled about by the waves ground against the sea bed and the beach knocked and rubbed together until in time they are broken up into millions of tiny pieces and these tiny pieces are the sand of the seashore

### OUR HARBOUR

THE sea is always smooth in our harbour The strong winds may blow as hard as they like but they can never make our harbour rough The open sea outside may be rolling in waves mountains high in a heavy gale but our harbour is always calm

Why is it? Have you noticed those two long jetties stretching out to sea like two arms—bent like this—to hold our harbour between them? These long arms come close together at

their ends so that there is not much room for the rough sea to get in but there is still plenty of room for the ships to come in and out

Ships can do this easily in the day time except when the weather is very stormy when they must be careful not to miss the opening to the harbour for if they did they would be cast ashore on the sandbanks which lie on either side and become wrecks

*(Teacher here draws simple sketch to show general shape of harbour and position of sandbanks outside it)*

How do the ships see their way in at night? For they do come in at night! On many mornings we have seen ships in the harbour that were not there the afternoon before

At the very end of each of the long arms that shut in the harbour is a small lighthouse At night each light house stares all around with a bright red eye which can be seen a long way out to sea When a ship wants to come in at night she steers straight between the two staring red eyes and so finds her way safely into harbour no matter how dark the night is As soon as she gets in she can see a green light winking away merrily at her That green light is at the top of the big buoy which we have all noticed bobbing up and down in the deepest part of the harbour In the daytime we see most of the larger ships anchored near it

*(Teacher marks positions of light houses and buoy on the sketch she has already drawn on the blackboard)*

What kind of ships use our harbour?

Most of them are the fishing boats that go out fishing for two or three days and then come back with their loads of fish Are there any others?

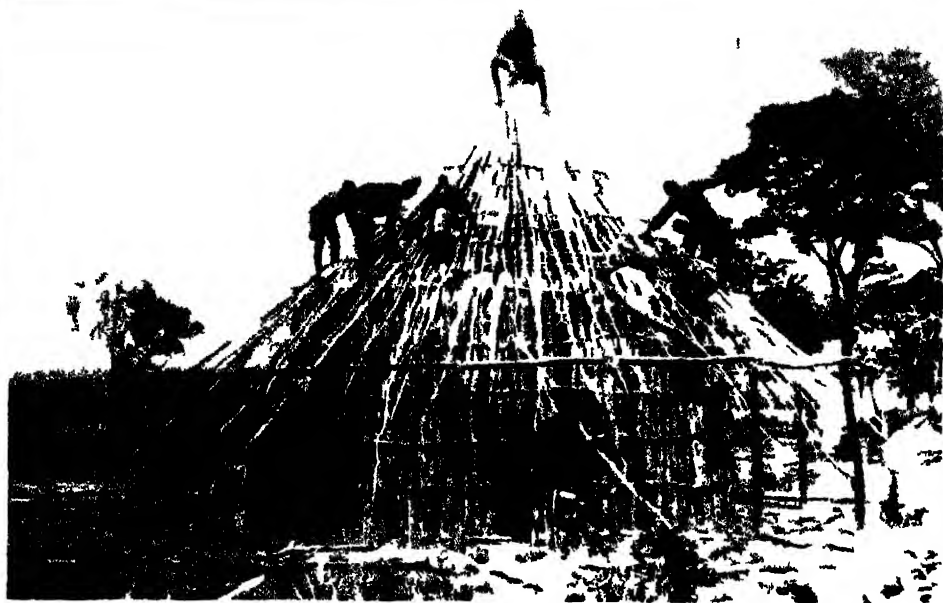


PHOTOGRAPH BY

OLD HOUSES IN CAIRO

The picture shows a narrow street in Cairo, Egypt, lined with old houses. The houses are multi-story buildings with many windows and balconies. The street is very narrow, and the houses are built very close together. The photograph is taken from a low angle, looking down the street. The houses on the right side of the street are more prominent than the ones on the left. The image is in black and white, and has a high-contrast, grainy quality.

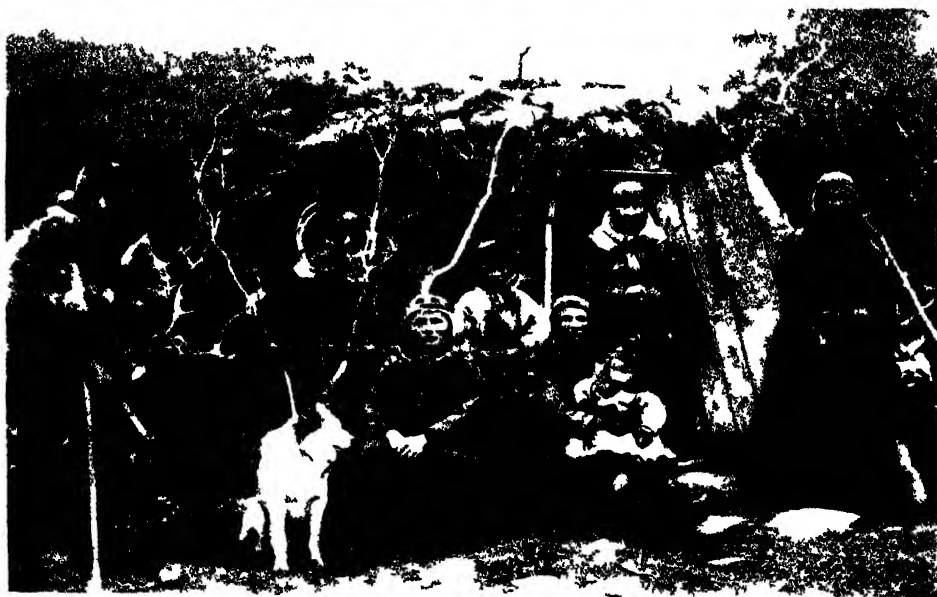




*F h t W l l F T y l*

# **BUILDING A HOME IN AFRICA**

Th f m w k f pol f m l l l b f d gly p t t g h w l l be d w l  
d l y d th k h h w l l p th f k h h Rh d



*F l t M d t*

# **A LAPP HOME IN NORTHERN NORWAY**

l l t h m l l f d t h O de h L p p f m l y f h d  
th l h d f n l y beg w d g w h th nd w l l d w h h



Ph t W l l F T y l

### PLOUGHING IN SURREY

St dy l d w g h pl h h  
W ld l d l th th l h h lk  
D w



Ph t W l l l l y l

### PLOUGHING IN JAPAN

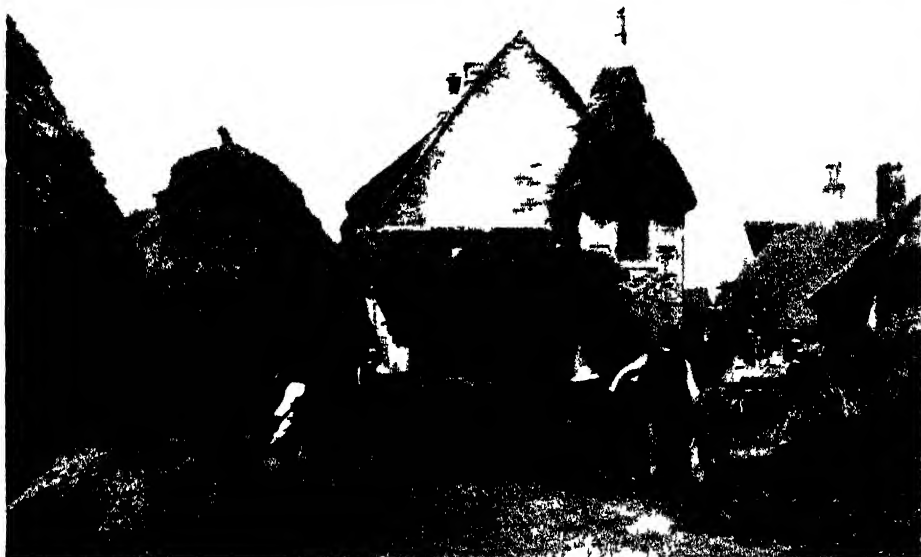
A p t t d h m p t t  
m l l g fl d d m l l  
K



Ph t M d l

### HARVESTING IN HUNGARY

F m h g t H g pl h t g l g w th h y h d l d g th  
h l g w gg d w by wd h d d Th p pl M gy h m th  
pl d d h m



Ph t W l l F T y l

# A FARM IN BRITTANY

H B f m b y ft th th h g f h g Th f mh h ght  
w t l w d h h d sq b k t m y T l g t b d n h m d d l f th p



Ph t W l l F T y l

# A FARM OF THE ALPS

I Sw t l d w re fed th h gh pl d p t H d th h l t whe c  
lee d t t t m d wh fodd t ed d t t l g l l t t my w the  
In w t w c m d w n t th f r n h l l y

Have you noticed one or two larger ships that sometimes visit our harbour? Some are sailing ships and once every week a small steamer comes in. What do the sailing ships bring in? Sometimes bricks and tiles sometimes long clean planks of wood and sometimes stone which has been cut into shape for putting along the edge of the pavement.

How are the bricks tiles and planks used? That is an easy question if you have noticed how many new houses are being built in our town. In which part of the town? How do we know it is the *eastern* end of the town? Why is it not likely that new houses will be built at the western end of the town? Quite right nobody would want to live in a house built in a marsh. Why not?

That little steamer brings things to our town too. Have you noticed what they are? It is hard to find out because most of them are packed in cases and tubs and boxes and bundles. Some of them go to the grocers' shops and some go to the ironmonger's shop and that helps us to guess what might be in some of these mysterious boxes and cases and tubs and bundles. Can you guess?

Where do these ships unload their goods? Yes! by the quayside where there is a little railway as well as a road along which motor lorries can take the goods away. Some day when you walk along the quay and find the steamer there look on her stern (which is the *back* end of a ship) and find out what is her name and where she comes from. Both are written there very plainly. You can do the same with the sailing ships and with our fishing boats. What place name would you

expect to find on the sterns of *our* ships? Have you noticed that they have it on their sails too if they are fishing boats—not the *whole* name but just the first and last letters of it and a number?

Do these ships which visit our harbour and bring us things go away empty?

Some do but not often. Sometimes ships take away barrels of the fish that our fishermen have caught and sometimes they take away loads of the fine sand from our sandpits but not much else. We have not much to send away to other places—only the fish which our fishermen catch in such great numbers that we cannot eat them all ourselves.

What would happen to these fish if they were not packed away in barrels to sell? A great deal would be wasted and would be fit only to put on the land as manure.

### *A Peep at a Big Harbour*

Our harbour is a harbour which is chiefly used by fishing vessels. Sometimes especially in very rough weather strange ships come in for shelter from the storm but they leave again as soon as the gale has blown itself out.

Our harbour is only a little one. Here is a picture of very a big one indeed with quite large ships in it. What different kinds of ships can you see?

(Teacher here shows good large picture of a harbour like that of Dover for example or Harwich or Plymouth with ships of several kinds in it.)

How is it different from ours? Look at the town near it. What do

we call places like this? They are ports. Our own town is a port but it is a very little one. The one shown in this picture is a large port as we can see from the many houses in the town and the many large ships that are in the harbour.

Some of the ships are alongside the quays. What are they doing there? Those strange things with arms for lifting heavy things in and out of the ships are called cranes. Has any boy here a model crane? Good! Bring it to school to-morrow and show us all how it works. The cranes in the picture are on rails and can run along the quayside to any place where the ships can lie to unload their goods or take goods on board.

Look again at the quays. Notice the trains standing here—some for passengers, some for goods. Both passengers and goods come in or go away on the big ships which use this harbour.

Now look behind the trains. Do you see those large sheds—rows and rows of them? What do you think they are? They are for storing goods from the ships until they can be sent away to other parts of the country by train, or for storing goods until the right ship comes to take them away to lands beyond the seas.

Has this great harbour arms like our harbour? Can you see a lighthouse at the very end of each arm? Why are these lighthouses there?

Lighthouses are not placed only at the end of piers and harbour arms like ours, and like the ones you see in this picture. Our little lighthouses show the way into the harbour at night just as those we see in this picture do. But many lighthouses are warnings as

well as guides. Some lighthouses say to the big steamers, 'You are now coming near dangerous rocks, keep away!' Or perhaps they say, 'I am standing on the edge of a dangerous sandbank; if you come nearer you will run ashore and be wrecked.'

In some dangerous places past which the ships must come and go, lighthouses cannot be built for the danger is beneath the water and it is better to have a lightship which carries great lights at night and so can be seen a long way off as a guide for the ships. The lightship too says to the ships,

'Keep this side of me where the water is deep and safe. If you go the other side you will be wrecked.'

How do the lightships and the lighthouses warn the ships? In the day time sailors can see them and know them because they are marked in different ways and they are also shown on the sailors' charts or sea maps by which ships find their way. Lightships have their names printed on them in large letters. Here is one.

*(Teacher shows large picture of a lightship and draws attention to the name painted on her side in giant letters, the big lights and the general arrangement of them. Side by side with this she shows pictures of lighthouses e.g. the Eddystone or the Bishops marking dangerous rocks far from land and the Beachy Head or the North Foreland which mark dangerous capes and she points out that they are different in size, shape and sometimes in colour.)*

When it is a pitch dark night or when the weather is foggy, both lighthouses and lightships speak to ships with their voices, and because their voices are all different, sailors know each one and can tell which it is that is speaking.





I am afraid you would not think their voices pretty ones some indeed would frighten you if you were near them when they spoke Some bellow like wild bulls some moo like cows which have lost their calves some bleat like monstrous sheep and some scream like a giant in pain But *all* can be heard a great way off These voices are made by their sirens or foghorns

How do the ships answer? They use *their* sirens too as they do when they speak to one another in foggy weather We have often heard them talking on foggy days while we have been busy in school haven't we? There are other ways in which ships talk to one another and lightships and lighthouses use these ways too But they are rather hard to understand so we must talk about them some other time

### *Work for Children to Do*

There are many things that little boys and girls can do to make a lesson of this type real and interesting to them

An outline picture of our harbour can be duplicated and distributed for colouring So can pictures of ships lighthouses and lightships Teachers clever with brush and pencil will prefer to plan out a kind of panorama to be coloured cut out and set up The panoramas which are issued from time to time in Child Education are wonderful value in themselves and provide a very good model for teachers new to the business of panorama-planning

The background should be large simple and clear Details—ships buoys lighthouses etc should be *few*

and well chosen clearly but simply outlined and planned on a single sheet so that they can be readily cut out and made to stand up The exact position of each detail must be clearly shown on the background so that children may know where to stand it up to produce the desired effect

Other teachers may prefer to use the sand tray or some other simple means of modelling and allow children working together under her direction to make a little harbour A sheet of glass with smoothed edges or better still a sheet of non flammable celluloid or mica such as is used for the fronts of anthracite stoves will make a very realistic sea for the harbour especially if its edges are properly concealed by the coast line and the piers Little model ships can be placed upon it It is amazing what a little ingenuity can produce in work of this kind

Actual models of lighthouses and lightships can be planned for pupils to make in plasticene or clay in thin wood cardboard or paper Such work is most conveniently and appropriately carried out in the handwork lessons under the skilled direction of the handwork teacher Examples of this kind of geographical illustration will be found in the Handwork Suggestions at the end of this Section

Last but not least is a simple outline map of our harbour showing the harbour in plan and coloured to help young eyes as yet barely accustomed to this method of representing things although nowadays there are map-posters enough at our railway stations to make even young children familiar with their general purpose and value



## SUGGESTIONS FOR HANDWORK

**S**UGGESTIONS for making toy farms and villages and towns have been given in the Volume on Handwork

Little ones should model on the sand table or some convenient place familiar scenes—a market a street of shops a railway station a neighbouring park etc Boxes and waste material will form a large part of all these scenes for example a row of boxes will represent a row of shops and so on Besides these scenes full of life and interest the little ones must also be shown how to model in sand or clay valleys hills rivers coast scenery etc They can each make little models and then a large one on the sand table Below we give details for the working out of a large scene on the sand table after the children have experimented in making valleys hills cliffs etc

### *A Seaside Scene*

First let the children cover the sand table with a large sheet (or three or four sheets if necessary) of blue or greenish blue paper to represent the sea

The larger the sea the more work the little ones can do in making boats etc to go on it The next piece of work is to plan the shore Let the children spread the sand along one side and shape it to form a wide sweeping bay or two small coves Big stones from the garden placed here and there form rocks Very high cliffs can be made from tall boxes standing at the back or clay can be used to build cliffs

Jetties and piers can be built from building blocks

Fig 1 shows a picture of a jetty

cliffs breakwater etc This can be used for the children to colour or to help them to plan their scene

Boats and ships can be made in many different ways Children like to model boats in plasticene because it is so easy to add masts of cane and paper sails etc The making of the well known paper boat shown in Figs 2–8 interests little ones A whole fleet can be made and coloured both for the sand table and to sail in tubs of water

Fold an oblong piece of paper as shown in Fig 2 Find the middle and fold the two top corners together as in Fig 3 Fold up the bottom edges on each side and bend down their corners to form the paper hat shown in Fig 4 Bring points A and B together as in Fig 5 Bend A up on one side as in Fig 6 and B up on the other as in Fig 7 so that an admiral's hat is formed Open the hat and press in the sides at C and D to form a boat (Fig 8)

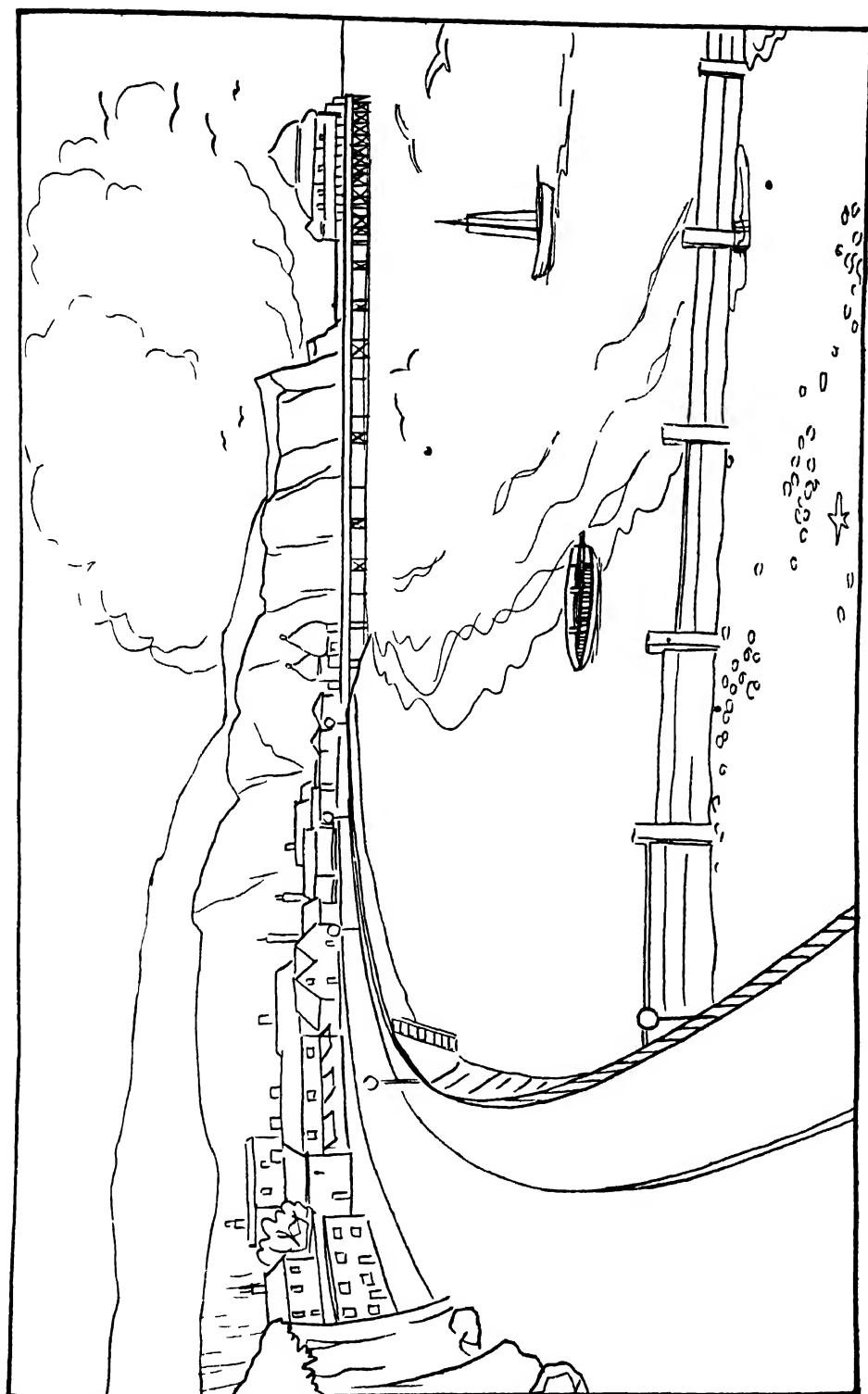
Little ones can add flags paint their boats gay colours load them with cargo etc

### *A Rowing Boat (Figs 9a and 9b)*

Children can make many of these for their rivers lakes and seas Let them fold a square of paper into sixteen squares and cut off eight as in Fig 9a Let them cut along the two dark lines in Fig 9a Then paste A over B and D over C to form the boat shown in Fig 9b

Paper seats can be added If the children want to float their boats in real water they will find that they need some ballast Little plasticene dolls can be made to sit in them or a little sand can be put in the bottom

There are many ways of making



**Fig 1.—A SEASIDE SCENE**

A picture for the little ones to copy on the sand tabl or to colour

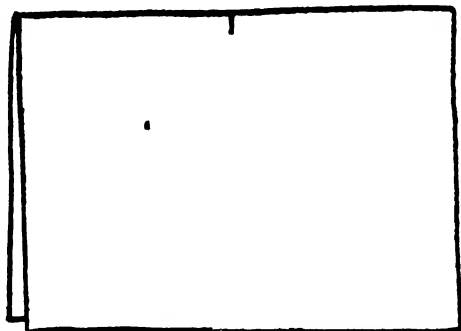


FIG 2

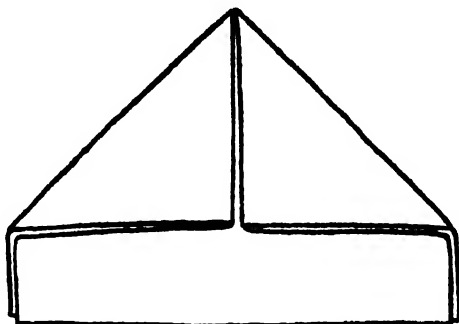


FIG 3

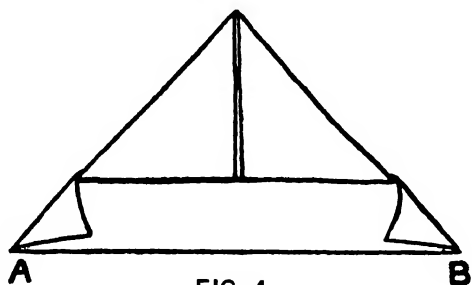


FIG 4

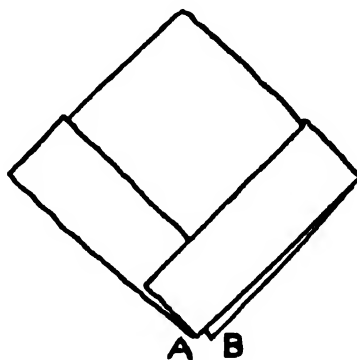


FIG 5

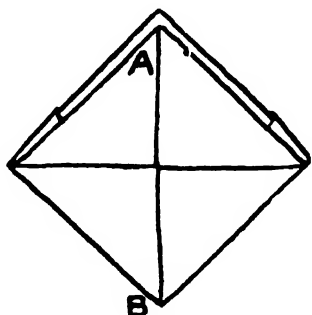


FIG 6

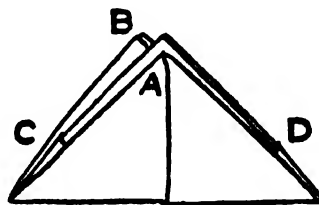


FIG 7

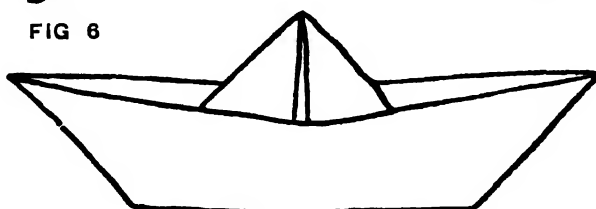


FIG 8

Fig 28—HOW TO MAKE A PAPER BOAT

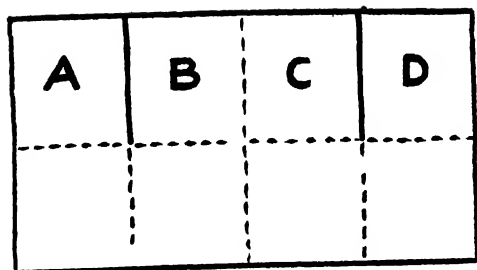


Fig 9 —HOW TO MAKE A ROWING BOAT

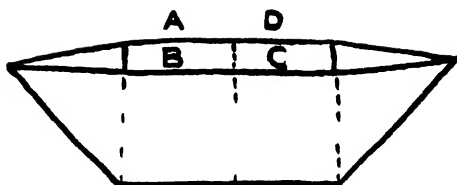


Fig 9b —THE FINISHED BOAT

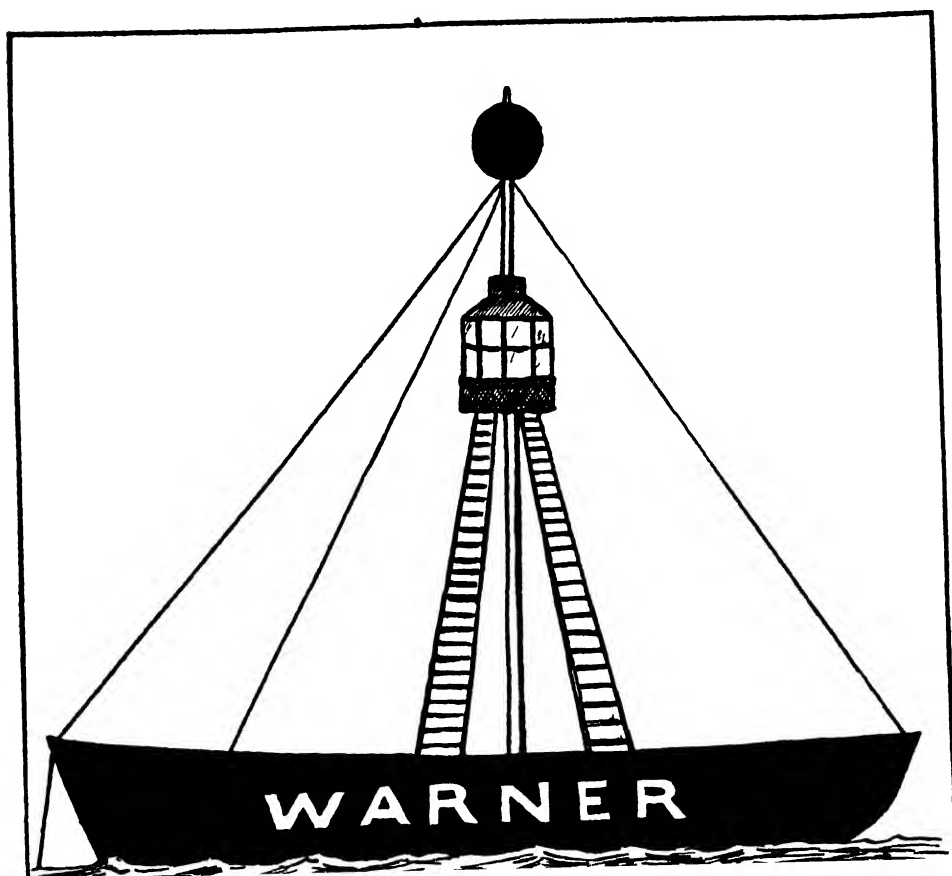


Fig 10 —A LIGHTSHIP FOR CHILDREN TO COLOUR AND CUT OUT

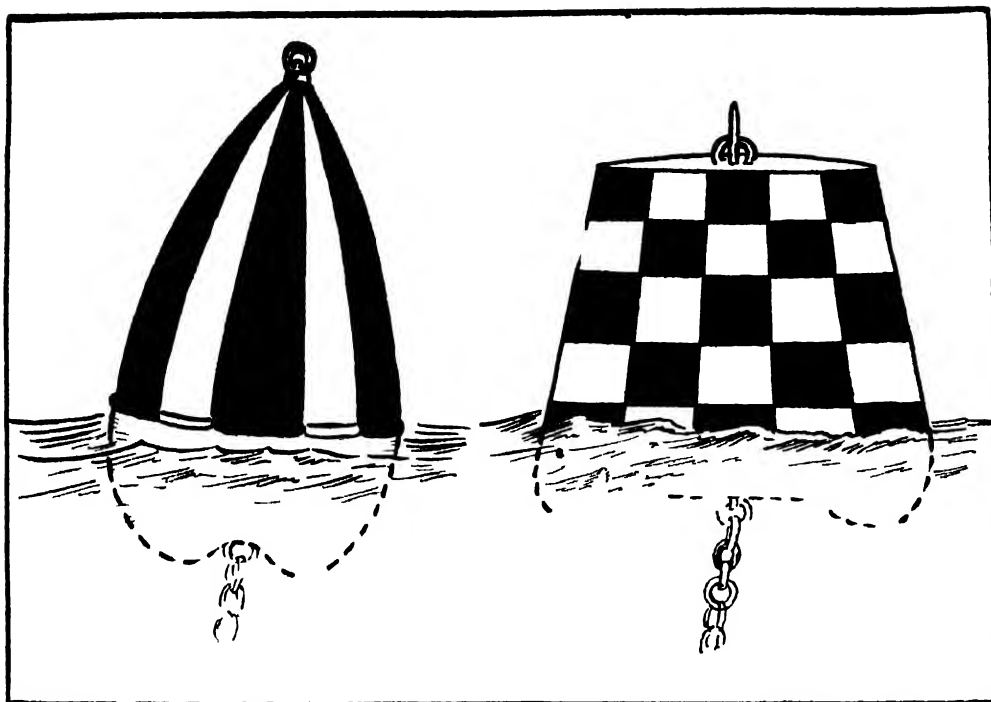


Fig 11 —THE CONE BUOY

Fig 12 —THE CAN BUOY

them stand or seem to float on a paper sea ballast at the bottom in the form of plasticene oars of cane in the hands of the rowers (plasticene figures). A little blue plasticene arranged to form waves on the blue paper steadies many a paper ship or buoy.

### *Lightships (Fig 10)*

Children can have simple hectographed copies to colour and cut out as in Fig 10. These they can stand on their sea (a little blue plasticene will keep them firm) to mark sand banks. English lightships are painted red with the name of the sand they guard in large white letters on their sides. They have tall masts on which are fixed in such a way that they can be pulled up and down circular

iron and glass chambers in which are arranged the lamps. On top of their masts they have what are known as day marks e.g. a black ball or a cone so that they can be easily recognised in the daytime.

Some little ones will be able to make their own lightships cutting the hull of cardboard, adding a cardboard mast, a paper lantern and ball of black plasticene for a day mark. In some cases they may like to make the hull of plasticene.

The children should be told that all lightships are small but strongly built either of oak or of iron or steel. They have to stand a tremendous amount of knocking about and they are moored by strong cables and large anchors shaped exactly like a huge steel umbrella and known therefore as

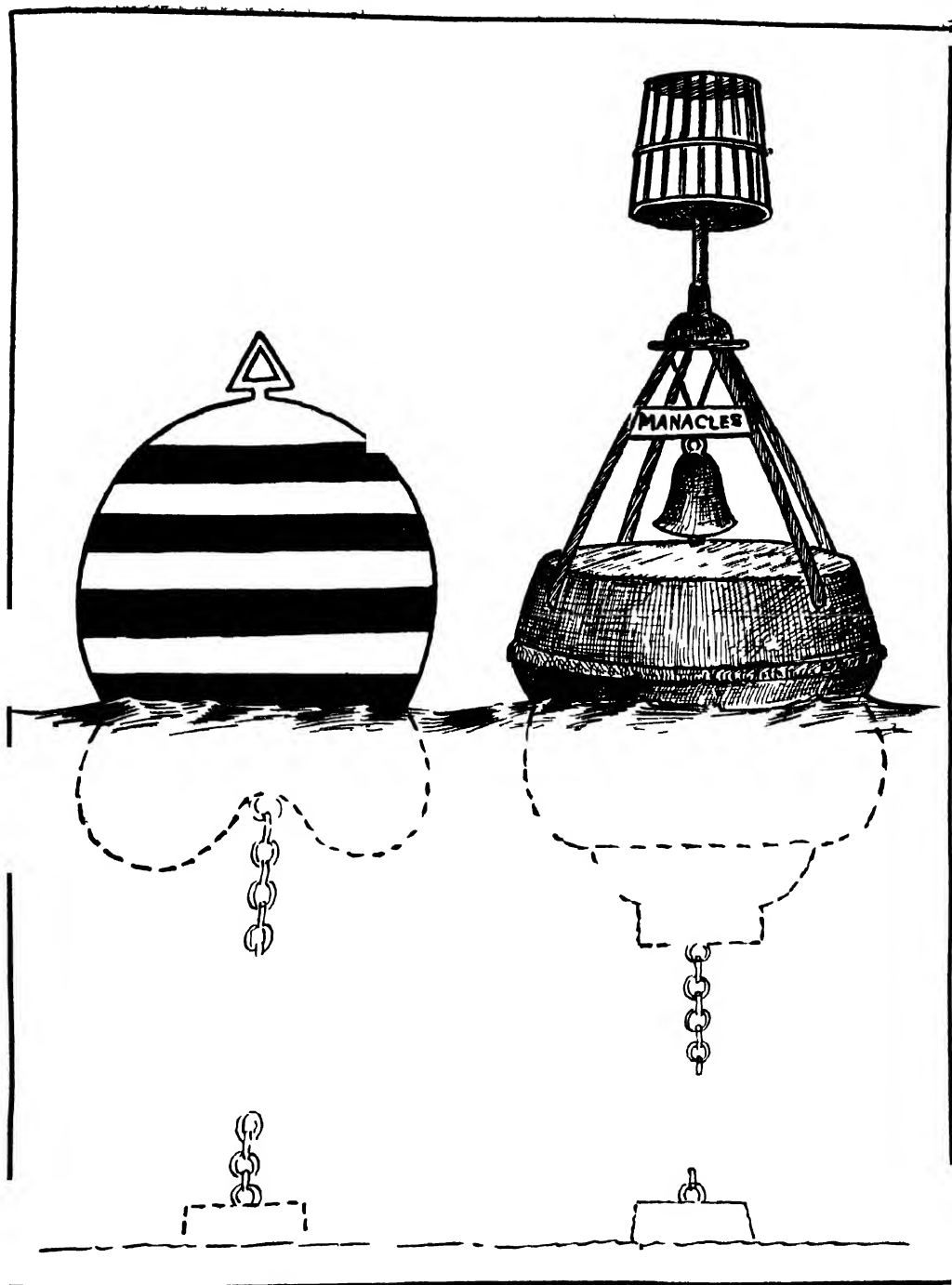


Fig 13.—SPHERICAL BUOY

Fig 14.—BELI BUOY

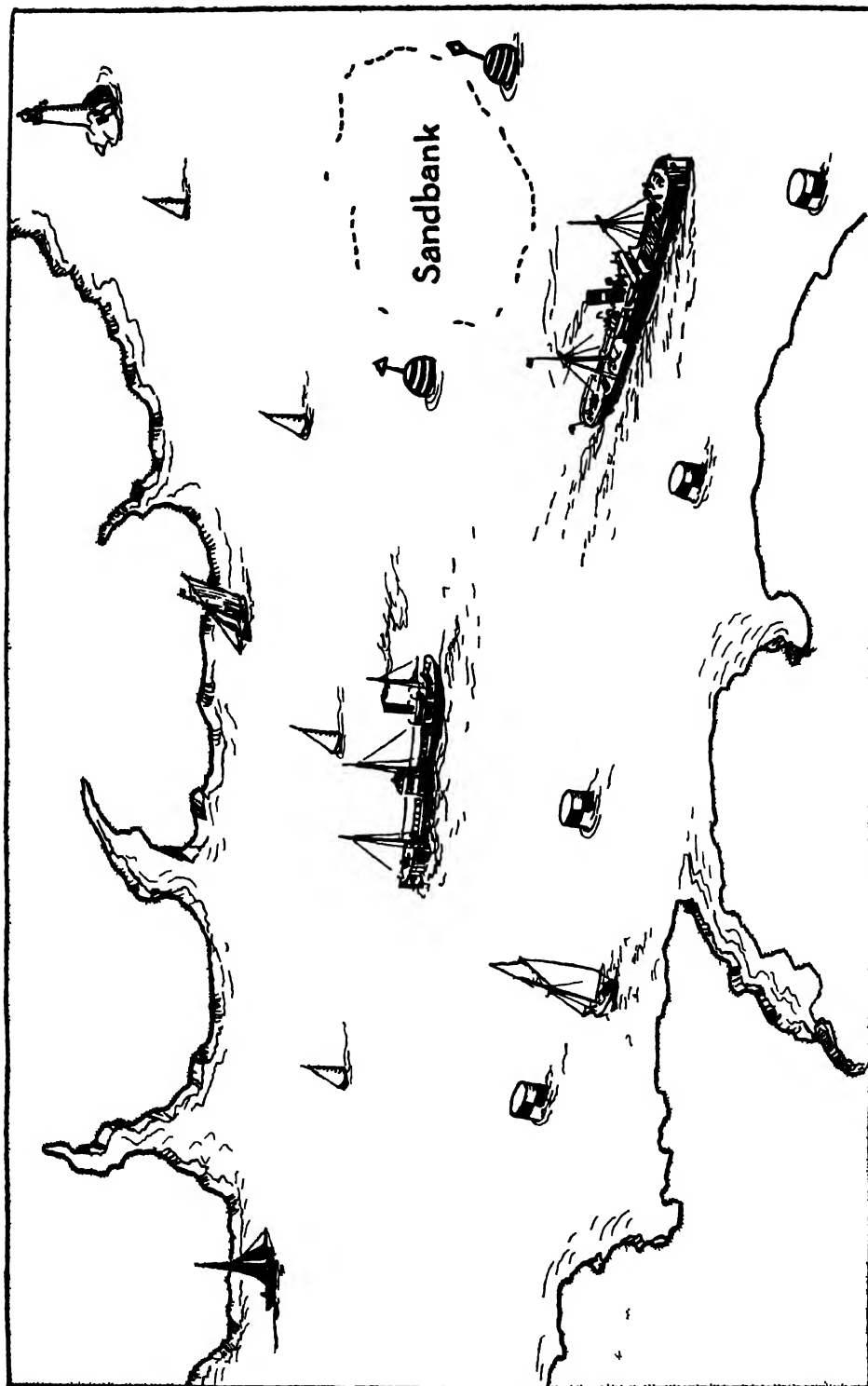
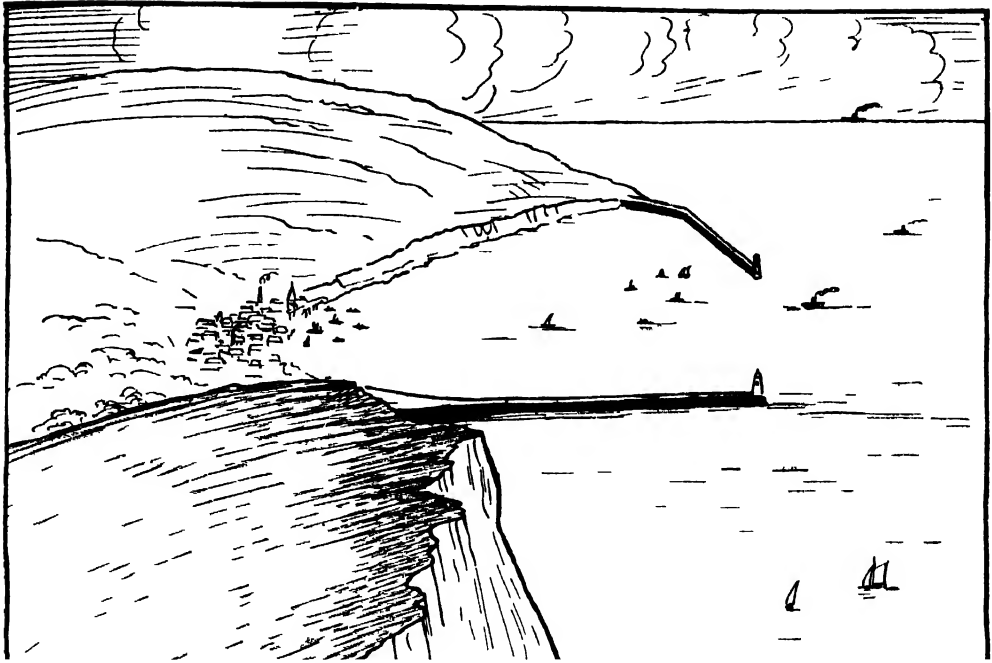


Fig 15—A MAP OF A RIVER MOUTH FOR THE CHILDREN TO COPY ON THEIR SAND TABLE

Buoys can be arranged a short way from the channel and sandbank under water



**Fig 16 —A HARBOUR PROTECTED BY TWO LONG JETTIES**

For little ones to model on the sand table to show the use of lighthouses

umbrella or mushroom anchors. The children can twist raffia to make a cable and model the anchors from plasticene. They must moor their lightships far out to sea where they have planned hidden sandbanks.

The paper boats already described can easily be converted into lightships.

#### **Buoys (Figs 11 12 13 and 14)**

Sometimes the children can arrange the sand on both sides of the sand table to represent an estuary or wide river mouth or harbour. Fig 15 shows a map of a river mouth that will help the children. Remind them that if one passed up an estuary in a steamer one would see on either side differently coloured and differently shaped objects. These are buoys. Some buoys mark the channel where the water is deep

enough for the steamer. The children can make a steamer from narrow boxes and then model buoys of clay or plasticene to place at intervals along the river mouth to show their steamer the path to follow.

These buoys can be of three distinct shapes: (a) cone buoys (Fig 11) shaped like a cone above the waterline; (b) can buoys (Fig 12) shaped like an inverted zinc pail above the waterline; and (c) spherical buoys (Fig 13). The children can study these drawings to learn the shape. Only part of the buoy will show above water so that they must only model the top part. Children interested in buoys may like to model a complete one to show the chain that keeps it in place.

The children must be allowed to arrange their buoys as correctly as pos-



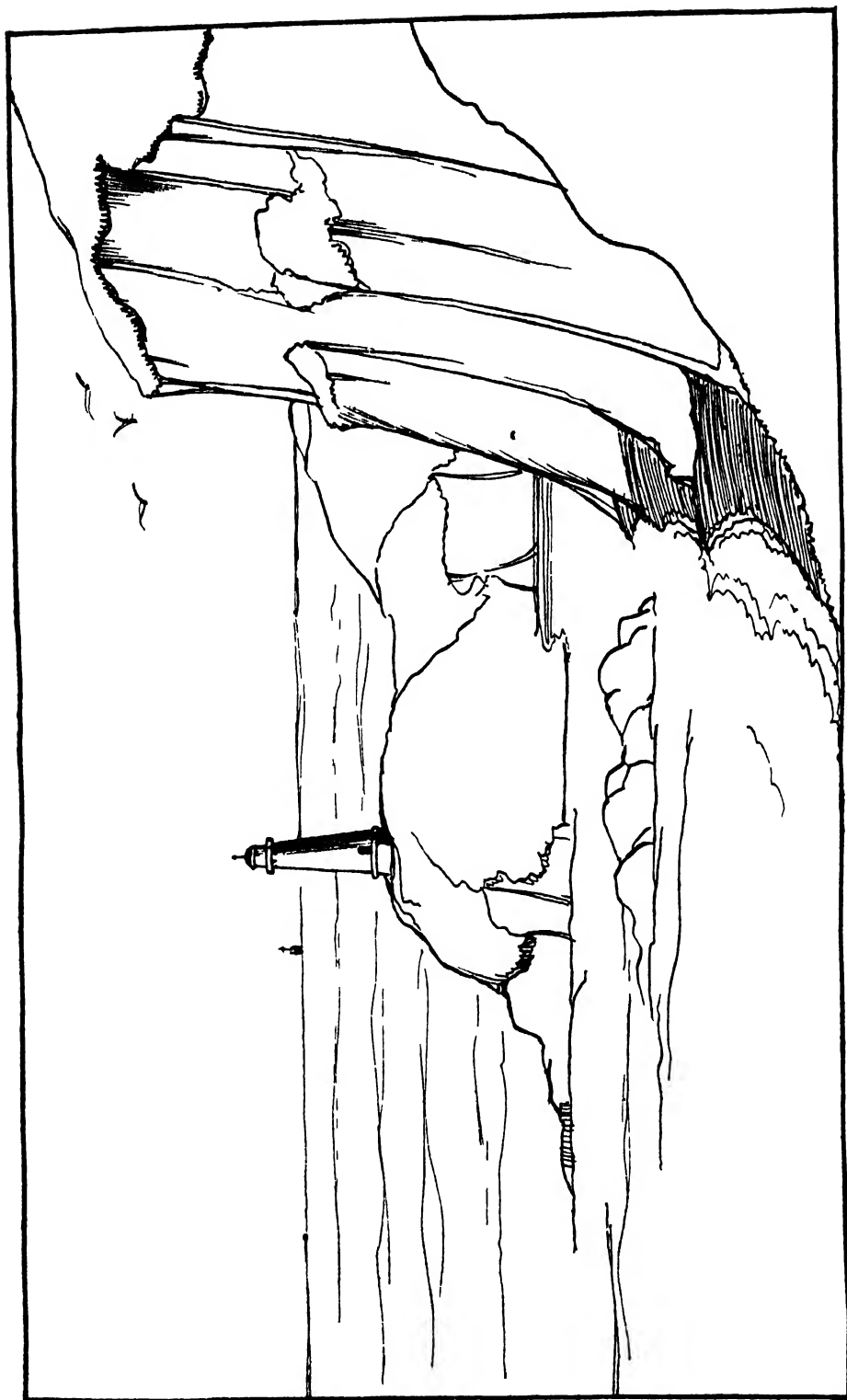


FIG 17.—SOUTH STARK LIGHTHOUSE A LIGHTHOUSE GUARDING A ROCKY COAST

For little ones to model

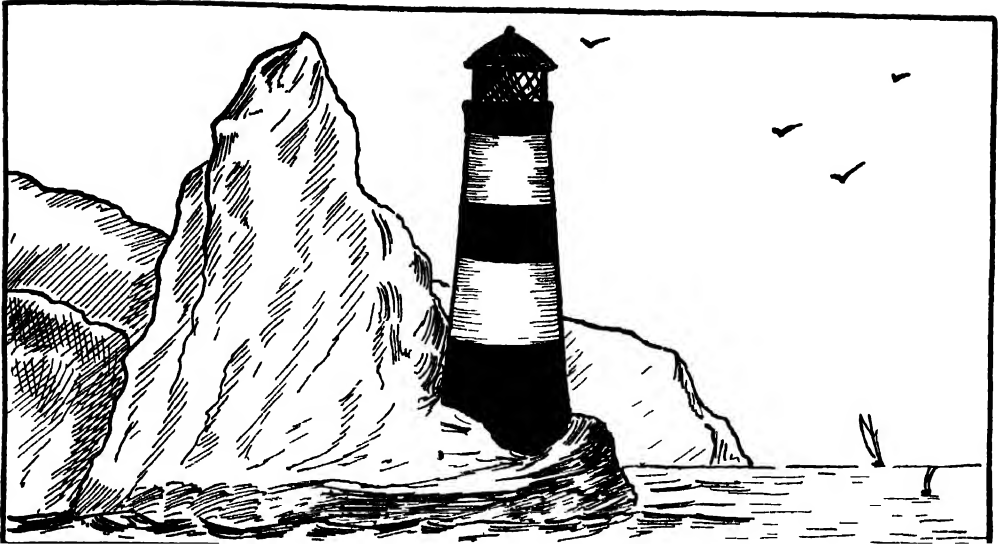


Fig 18 —THE LIGHTHOUSE AT THE NEEDLES  
A simple model for the lighthouse

sible In Britain if we are going up one of the river channels from the sea we find on our right hand (or starboard) side conical buoys generally painted red and on our left hand (or port) side we find can buoys painted black or in black and white squares. If there should be a shoal or a shallow patch in the middle of the channel (see Fig 15) we find each end marked by the spherical buoy. Sometimes these channel marking buoys have a superstructure on which is mounted a lamp fed with gas and arranged to flash automatically until the gas is exhausted. Sometimes too they have a distinguishing mark such as a cone or a triangle.

Fig 14 shows a bell buoy. These buoys have bells which ring when the buoy rolls in the swell.

The children can make the framework on which the bell hangs of pieces of cane stuck into the clay and tied at the top.

Corks of different shapes are most useful for making buoys. They can be filed or sandpapered if necessary and then painted with water colours.

*Mooring buoys* are of no special shape or colour but vary in different places. The children can make these what shape or colour they like for their seaside scenes. They will want many to which they can moor their paper boats.

The children must be reminded that real buoys are made of wood or iron and are *hollow* so that they will float. They can make some experiments by floating or trying to float various objects. They can find out that an open tin box will float until it is full of water; it will float always if the cover fits tightly and no water can get in. If the children have modelled a wild rocky shore just beyond a harbour they can pretend there is a wreck at sea and show masts etc. just appearing above the water. They can make

*wreck* buoys to mark the position of their wreck. These are painted green with the word *Wreck* in large white letters. They are always used to mark the position of a wreck lying in the passage to a harbour or in the open sea.

### Lighthouses

Fig 16 shows a harbour protected by two long jetties that the little ones can model on the sand table.

They can add small lighthouses at the ends of these jetties. These small lighthouses may be made of two corks gummed together and painted or they may be modelled in clay or plasticene.

Fig 17 shows a lighthouse guarding a rocky coast. This can be modelled in clay or plasticene.

Children of six or seven can try to make lighthouses of paper or thin cardboard.

Fig 18 shows the lighthouse at the Needles. This is fairly easy for little ones to model from paper as shown in Figs 19, 20 and 21. Let them have oblong pieces of paper about  $6\frac{1}{2}$  by 8 inches for a small lighthouse. It is well to encourage children to plan their

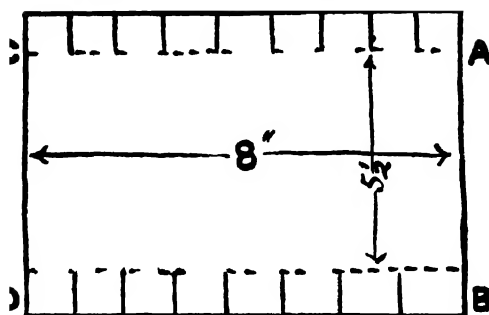


Fig 19 —BODY OF LIGHTHOUSE

own size. The distance from A to B gives the height of the lighthouse; the wider the paper is from B to D, the better, because when it is rolled around it makes a stronger lighthouse. Flanges

are cut each side as shown in Fig 19. The paper is then rolled around until it is the required width for the lighthouse: a narrow roll for a tall, thin lighthouse and a wide roll for a fat lighthouse, as the little ones say. The roll is kept in place by pinning or by paste. The flanges along BD are bent outwards and pasted to the lid of a box. This forms a platform for the lighthouse. The flanges along CA are bent inwards and a disc of paper is gummed to them. The lantern is made as shown in Fig 20. The roll must be smaller so that it fits well on the top disc to which it is pasted by flanges along BD.

The longer flanges along CA are bent over each other and pasted to form a conical top, as in Fig 21.

The bars of the lantern must be drawn on before the lantern is pasted together. Indeed, it is most important to impress upon the children that all

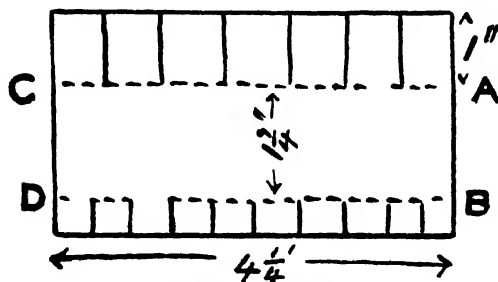


Fig 20.—LANTERN

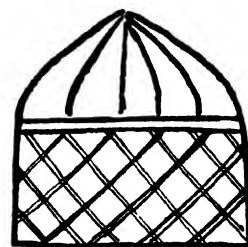
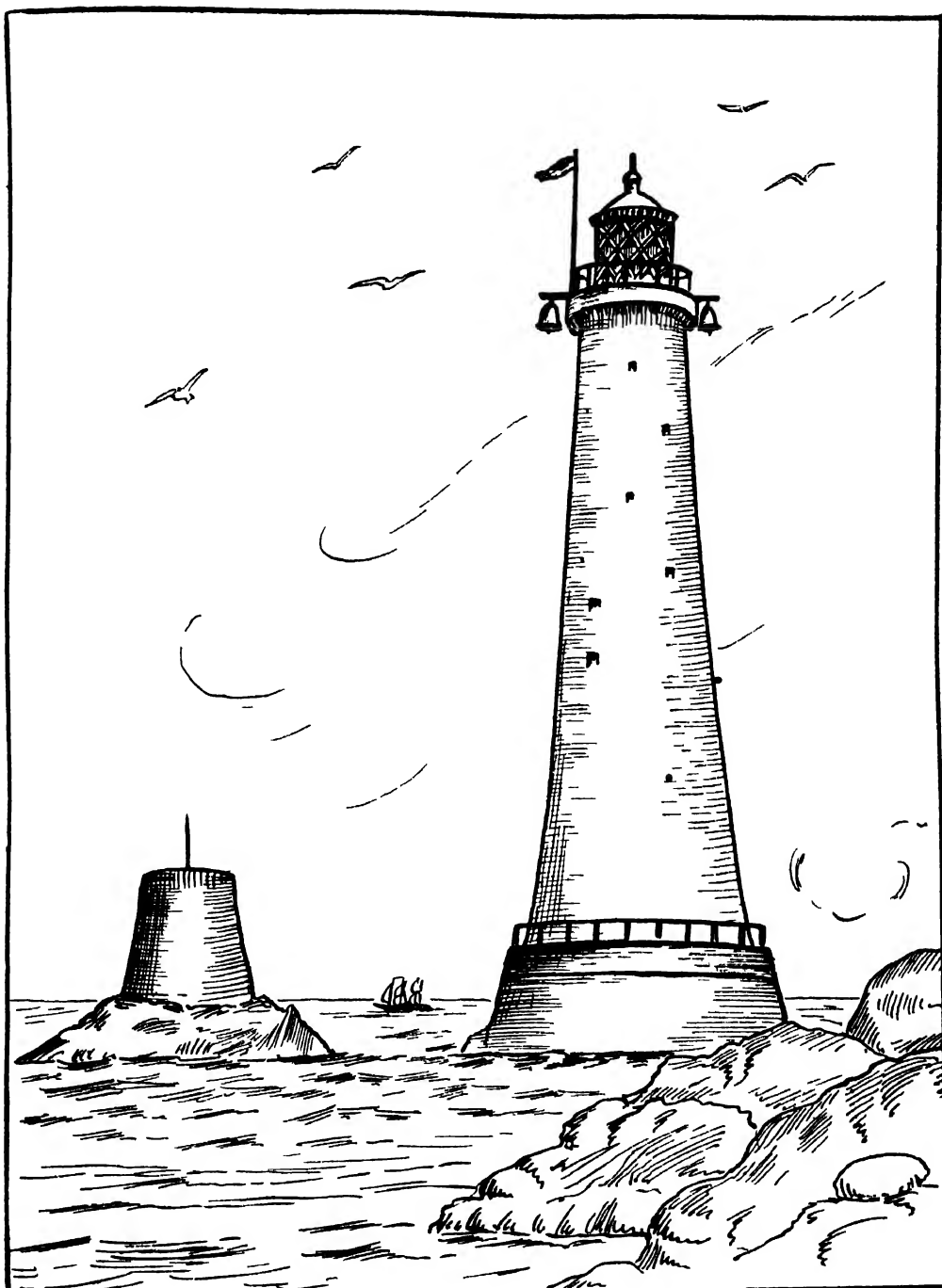
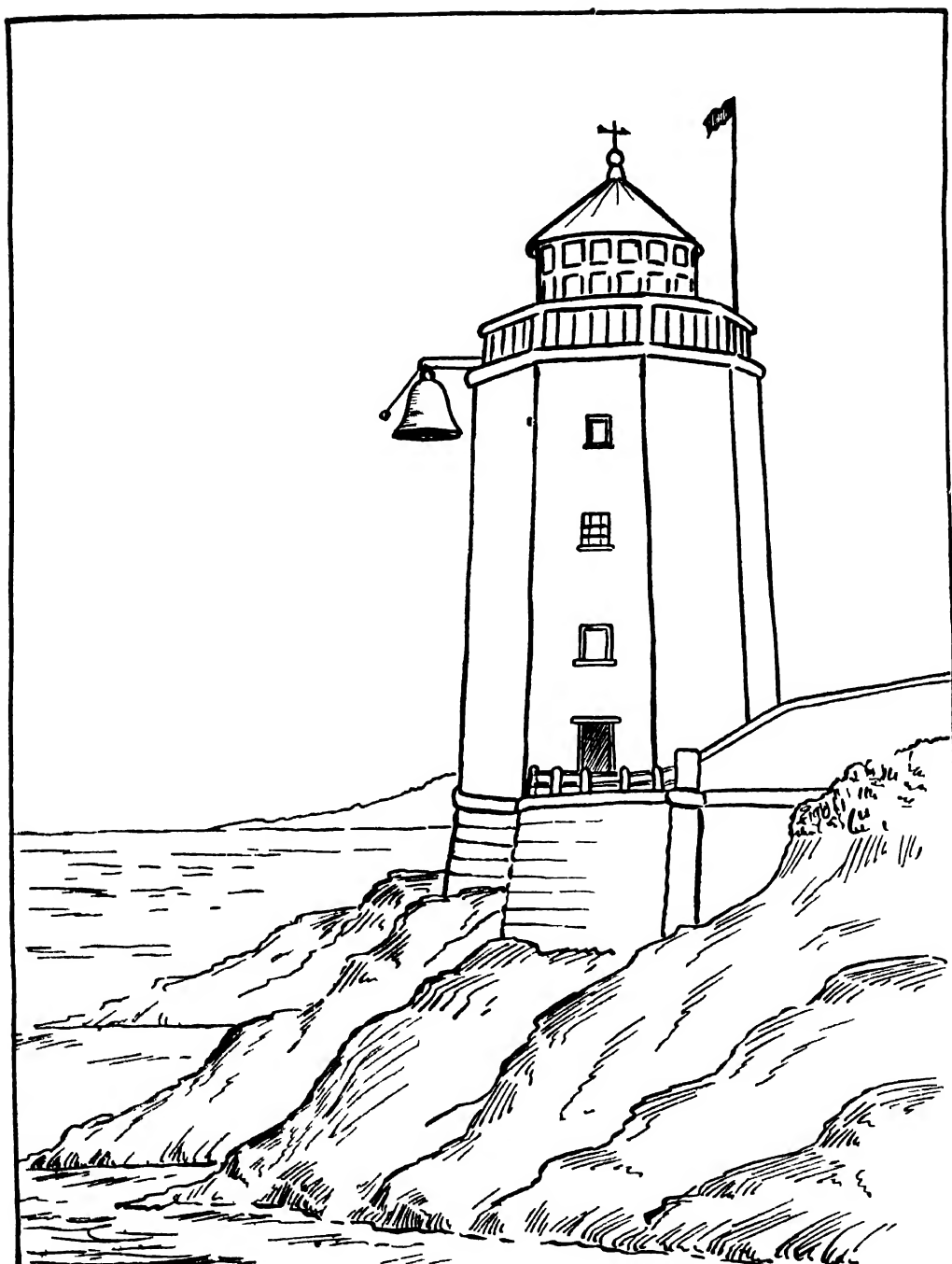


Fig 21 —FINISHED LANTERN



**Fig 22.—THE EDDYSTONE LIGHTHOUSE**

The children can copy this in clay or paper It is also a good picture to colour



**Fig 23 —ST ANTHONY'S LIGHTHOUSE FALMOUTH**  
An octagonal lighthouse for little ones to colour or try to make

drawing and colouring must be done before any fastening together is attempted. Little ones as a rule put their models together far too soon.

Their paper lighthouses look very effective if rocks are arranged around them as shown in Figs 17 and 18. These rocks can be made from clay stones brought in from the garden look very real and can be used also.

Fig 22 shows a picture of the Eddystone Lighthouse. This can be built up of cylinders made in the way already described. The children cannot of course make their lighthouse taper; it has to be the same width all the way up. If they cannot model this lighthouse they will like to have hatched copies of it to colour.

Fig 23 shows a drawing of St Anthony's Lighthouse that is situated at the foot of the bold headland on the eastern side of the entrance to Falmouth Harbour. It is a white octagonal tower. Notice the fog bell attached to the gallery. This too can be modelled by the children in clay or plasticene. The children will notice that lighthouses vary greatly in size and colour. Some are grey, some are white, some are black and white. Small lighthouses that guard sandbanks are often painted dull red. Some lighthouses are red with a white band (the lighthouse at Longstone in the Farne Islands) some have white towers with one red band.

The children should be encouraged

to find and look at as many pictures of lighthouses as possible. This will make their drawings and models more interesting and more varied.

They will see from their study of pictures that most lighthouses are tall graceful tapering circular structures.

As our land is an island it is fitting that some time should be spent over coast scenery and ships and lighthouses. Little ones soon realise how important to us are our ships. We cannot talk about shops or markets without mentioning the sea because so much of our food comes to us from over the sea. Apart from the importance of our ships and docks all stories of the sea are especially attractive to little ones. In Vol III the section that deals with Handwork gives suggestions for making scenes in paper cutting showing life underneath the sea.

The fen district with its rivers, boats and windmills is another pleasant home scene for the sand table and prepares the children for the study of Holland (see coming sections).

Wherever possible these scenes should be built up out of doors. The children can dig and pile the earth into mounds or rolling downs or smooth it into plains. River beds can be made and so on. A sand heap or pit in the playground is useful but much is to be said for the setting aside of at least one garden bed to illustrate scenes in different parts of the country.

### III

## PEOPLE OF OUR HOME LAND

**T**ALES of people in other lands are the mainstay of most teachers of Geography to young children and rightly so. It is through such stories skilfully chosen and well told that children's interest is aroused in the great world in which they live and because they yield immediate profit we are prone to overload our work plan with such tales and perhaps to develop them a little too soon—before children have any standards of comparison.

It is always worth while to give children peeps into the lives of people of their own land many of whom are just as far away to little boys and girls and whose lives are just as strange and interesting as those of foreign countries. The Suggestions hints at this on p. 144. The main object of the teacher will be to awaken the children's interest in their immediate surroundings both in the phenomena of nature *and in the lives and habits of the people* and to compare with these lives and habits of other peoples living amongst different surroundings. In other words we should be careful to include in our schemes some descriptions and stories about people in our Home Lands who live very different lives from ours in order that we may use them as standards of comparison when we tell tales of people who live in other lands.

Children living in the Fei Country

have no notions at all about life in Wales or in the Highlands of Scotland those living in rural districts and some distance from a town of any great size know little of life in a big city and those who dwell inland and far from the sea have few correct ideas of life as it is lived by those who get their living by the sea or upon it. Stories of people who live in very different surroundings in our Home Land from those in which we live are just as interesting and every bit as profitable from a geographical point of view as tales of people who dwell in lands far away.

A farmer's life is a sealed book to those who have spent all their lives in a city unless they go to see for themselves or are told about it by some body who knows what it is like. What is the use of trying to make little children understand what a farmer's life in India or in China is like before they know how farmers live in their own Home Land? It is only when they know something of the life and work of a farmer in their own land that they are able to appreciate completely stories and descriptions of farmers in lands beyond the seas.

First let us be certain that children have some knowledge of the lives and habits of people living in their own district next let us proceed to descriptions and tales of how people live in other parts of our own land and

then we can go on to stories of people in other lands where everything is very different from what it is in the Home Land. That is the logical order. Some times it may be advisable for us to intermingle tales of other people in other lands with descriptions of people in our own land especially if the time devoted to geography stories is very limited and in this case we shall first describe say life on a farm in East Anglia and then life on a farm in the plains of China or India.

### *Suitable Types for Study*

What types may we select from the many available to give useful little pictures of life in our Home Land? The following list may prove suggestive.

- 1 The Shepherd and his Dog
- 2 The Longshore Fisherman
- 3 The Deep sea Fisherman
- 4 Sailors and Sea Captains
- 5 A Farmer in East Anglia (grain)
- 6 A Farmer in Kent (fruit and mixed farming)
- 7 A Scottish Crofter
- 8 An Irish Dairy Farmer
- 9 An Irish Peasant Home in Connemara
- 10 A Coal Miner
- 11 A Mill Hand
- 12 A Factory Worker
- 13 Building Houses
- 14 Making Ships
- 15 Cups and Saucers
- 16 Railwaymen
- 17 The Bus Driver
- 18 The Postman
- 19 Going to Market
- 20 Going Shopping

Teachers will naturally make their own selection of such types bearing in

mind the character of the school surroundings. All the studies will be simple and will be illustrated by an abundance of pictures, a good collection of which will be one of the first objects of the earnest teacher. Pictures in colour are of first rate importance although they are much less easy to collect than pictures in black and white for colour means much to young children and tells a great deal that no amount of description however vivid could possibly convey. Constant use should be made of well selected pictures and photographs. This is especially necessary in schools in large towns where the children's experience of natural phenomena is often very limited. (Suggestions p 146)

### *The Comparative Method*

If the stories and talks are arranged on the comparative method they will follow some such plan as is suggested in the following.

- 1 (a) Our Shepherds  
(b) Sheep and Shepherds in the Holy Land *or*  
(c) Sheep Farms in Australia
- 2 (a) Our Fishermen  
(b) Salmon Fishing in Canada *or*  
(c) Fishermen of the Grand Banks
- 3 (a) Our Seamen  
(b) The Crew of a Chinese Junk *or*  
(c) Arab Seamen of the Indian Ocean
- 4 (a) A Fruit Orchard in Kent  
(b) A Banana Plantation in the West Indies *or*  
(c) Oranges in Spain



## **SPECIMEN HANDWORK MODEL**

(See pages 199 200 and 201 )

### **DIRECTIONS FOR SETTING UP A JUNGLE SCENE OR NEGRO VILLAGE**

COLOUR the background—trunks dark brown leaves and foliage various tints and shades of green and light brown Distance green There should be no blue sky Cut out stands for the background (directions for making stands will be found in description of Dutch scene) Paste these at the back Place a piece of green or yellowish brown paper in front of the background on which to stand the cut outs Cut out a piece of blue paper for a pond or pool and paste it on the green paper Some tall grass can be cut from green paper and stood near the pond

If the scene is to show a negro village colour the huts yellow or pale brown cut them out and put them together as directed Other huts can be made in a similar way to make a large village Colour the negroes dark brown their clothes red or blue or yellow shield yellow decorated with dark brown and red pot black Bend up the stands at the bottom colour these stands if necessary Some more trees and bushes can be cut from paper and coloured to stand here and there

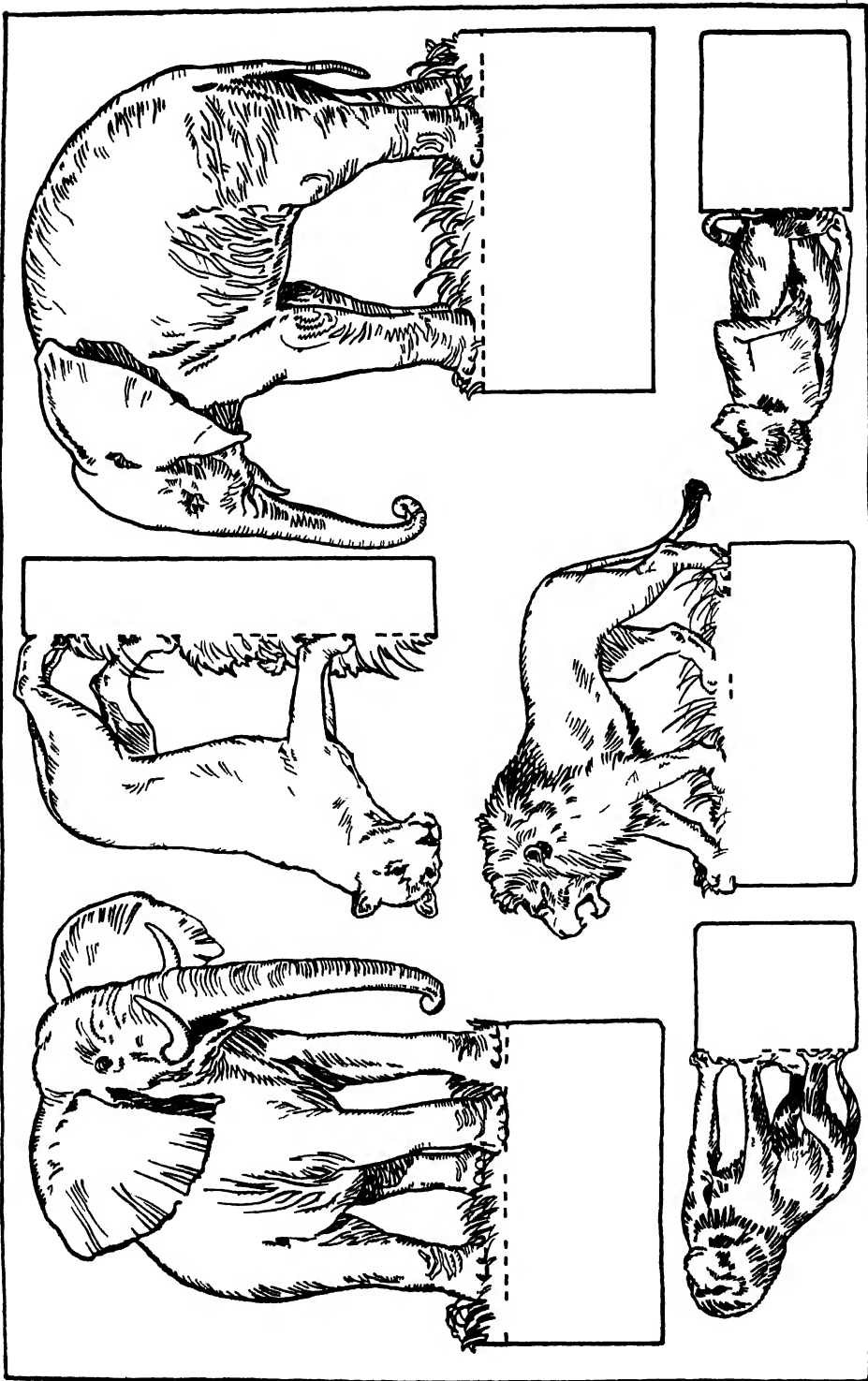
For a jungle scene more bushes etc must be cut from paper and narrow tracks made leading to the pond The animals are then coloured and cut out—the elephants grey the lion brownish yellow the monkey light brown They can be grouped in different ways

The children can thus show a small clearing in a jungle or open land at the edge of a jungle where there is a negro village To vary the scenes a river can be represented in blue paper instead of a pond and the houses of the village grouped on its banks

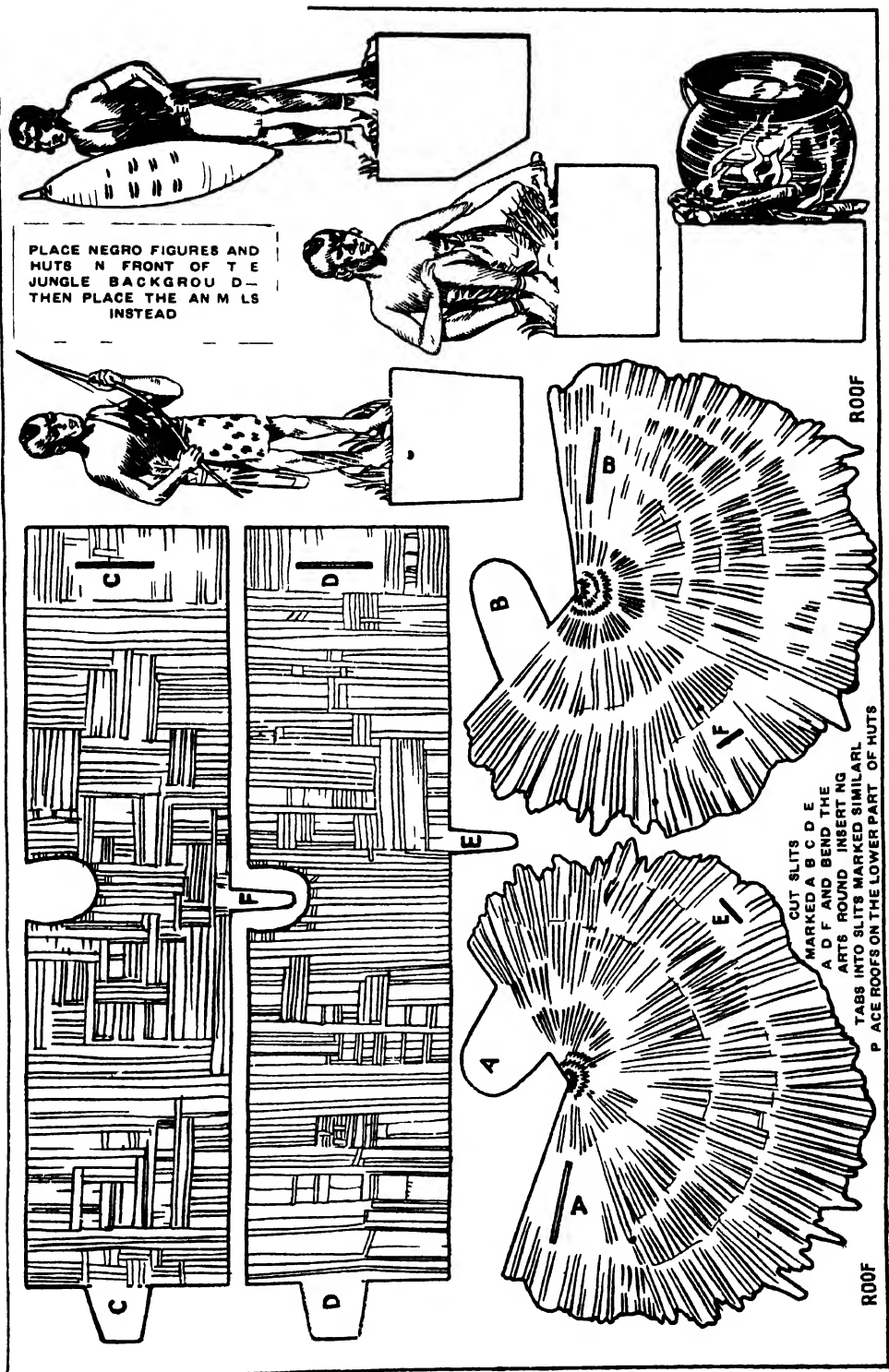


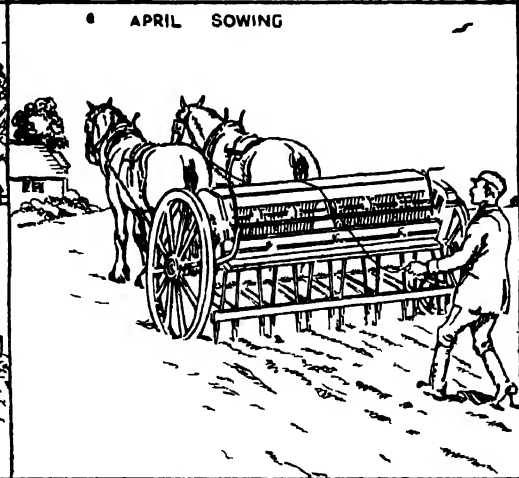
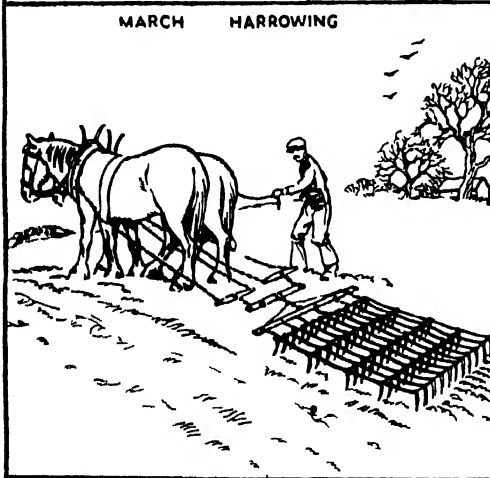
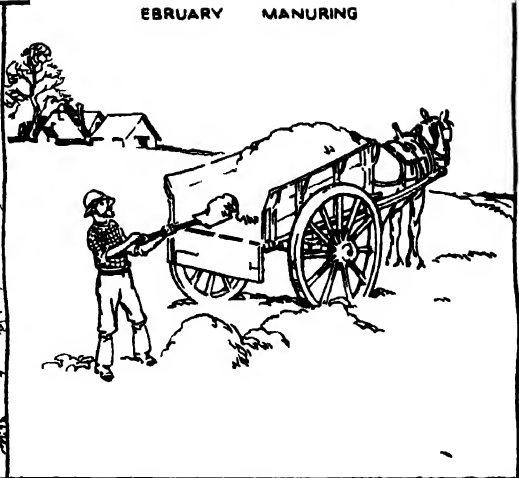
**SPECIMEN HANDWORK MODEL ( ) THE BACKGROUND**

This jungle scene can be copied in crayons on a large sheet of grey p per



**SPECIMEN HANDWORK MODEL (b)**  
 Animals of the hot grass lands and forests to be coloured and cut out

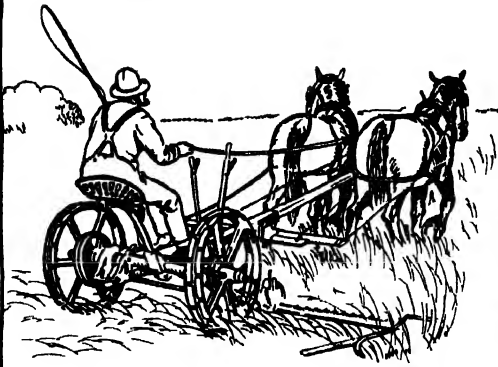




**THE YEAR'S WORK IN THE FIELDS A PICTORIAL**

Pictures like these one for each month can be drawn on a large scale for class demonstration purposes booklet called The Book of the Year's Work in the Fields or displayed

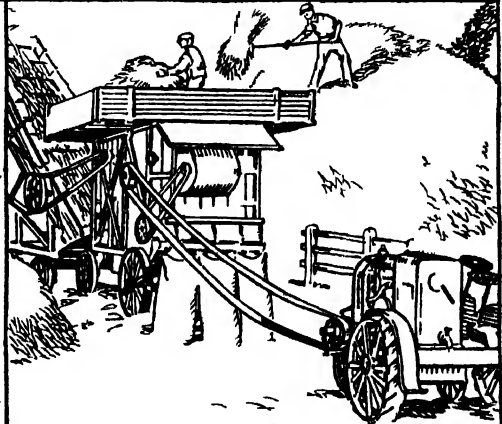
JULY MOWING



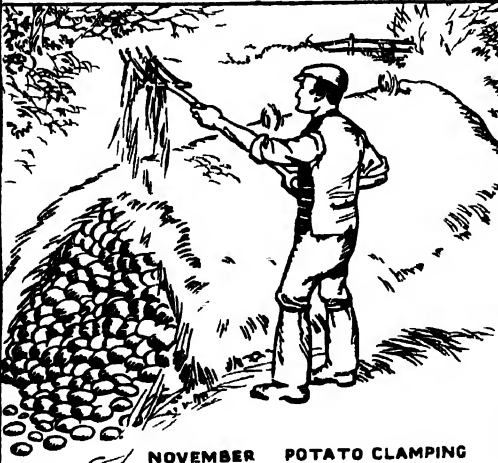
AUGUST REAPING



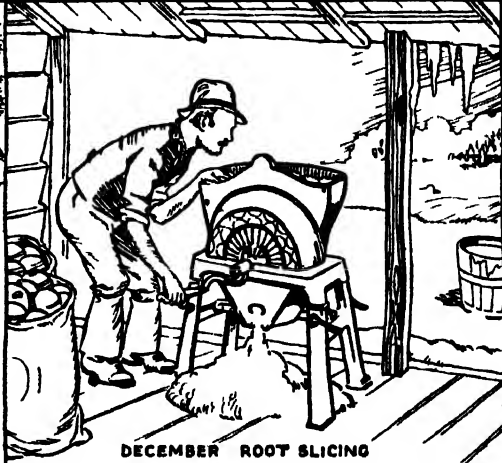
SEPTEMBER RICKING



OCTOBER THRESHING



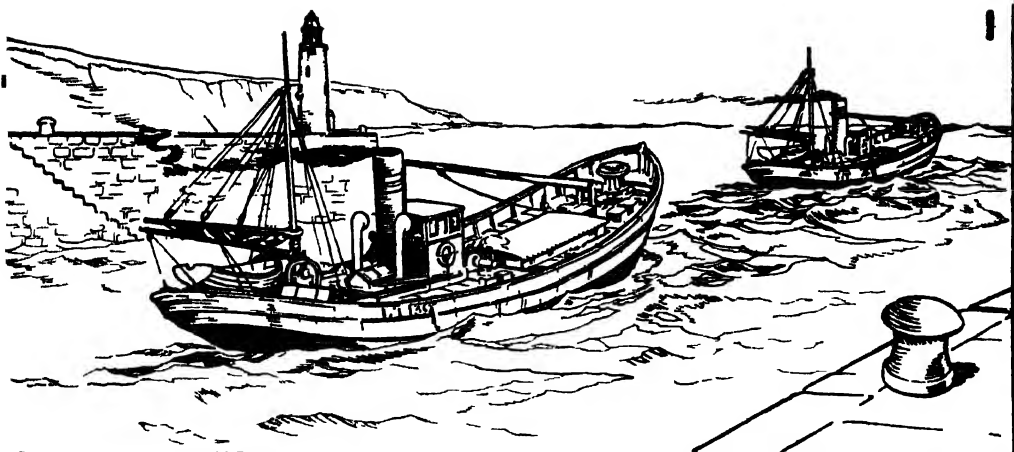
NOVEMBER POTATO CLAMPING



DECEMBER ROOT SLICING

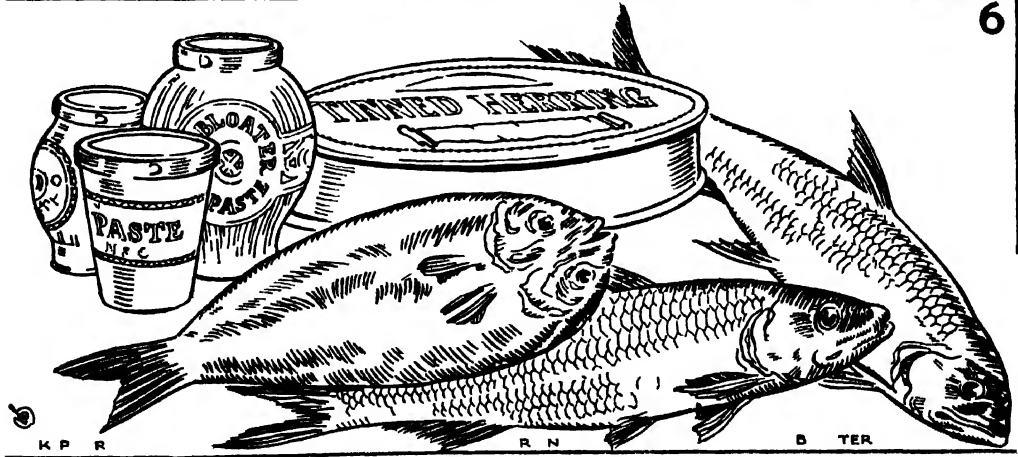
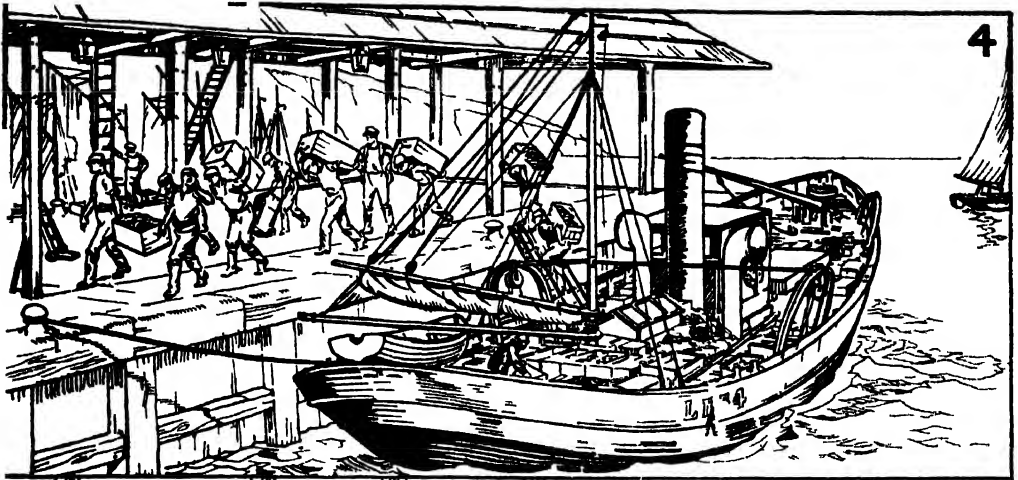
**NATURE CALENDAR FOR THE GEOGRAPHY CLASS**

or duplicated for colouring by the children At the end of the year the pictures can be pasted in a little on a long strip of brown paper and used in conversation lessons



### GATHERING THE HARVEST OF THE SEA

Herring drifters put to sea in search of herring  
 The big nets are being shot to hang like invisible curtains  
 The catch coming aboard soon the hold will be full



# **THE HERRING FISHERY AND ITS PRODUCTS**

- 4 Unloading a full catch at the fish wharf
- 5 Cleaning, gutting and packing herrings for export
- 6 Things we get from the herring fishery



- 5 (a) Our Farmers  
(b) Life on a Chinese Farm *or*  
(c) Farmers in India
- 6 (a) Our Spinners and Weavers  
(b) Weaving Blankets in a Navajo Village *or*  
(c) Negro Weavers of Central Africa
- 7 (a) Coal Miners in Britain  
(b) Mining for Gold in South Africa *or*  
(c) A Chinese Tin Mine
- 8 (a) Our House Builders  
(b) Building a Home in the African Forest *or*  
(c) Building a House in Japan
- 9 (a) Our Postman  
(b) Carrying Uncle Sam's Mails by Plane *or*  
(c) Carrying the Mails in Eskimo Land
- 10 (a) Our Dinners  
(b) A Japanese Dinner *or*  
(c) A Meal with the Arabs

Such a series may be extended almost indefinitely. The real difficulty in fact lies not in the discovery of suitable material but in the right selection of subjects that yield the maximum of geographical profit.

The general method of dealing with the topics selected will be dealt with in greater detail in following pages devoted to stories of life in other lands.

Many teachers in Infants' Schools make extensive use of outline pictures which the children can colour according to instructions and about which they can talk in the language lessons. A very large selection of little books of such pictures will be found in Black's Visual Geography Series by Agnes

Nightingale who has long and successfully made expert use of such teaching aids. The same publishers issue too a series of Handwork Models (with instructions for colouring) to accompany the Visual Geography series; these consist of large sheets of stiff card on which are printed in outline a background scene and a number of details for colouring, cutting out and fixing in position against the background so as to present a little panoramic scene. One before me as I write gives a background scene of Indian tepees among trees; the details consist of Indians, deer, wigwams, trees and tripods with cooking pots, all of which can be arranged in front of the background to present a scene of Indian life.

The method is important and will suggest to the infant's teacher a way of giving life and reality to her stories about people of the Home Land as well as those about people of Lands Far Away by giving children something to do that is interesting and very much worth while from an educational point of view.

### *The Story Strip*

Another device which we may just as well mention here since it applies equally well to descriptions of life in our Home Land and to tales of People in Other Lands is that of the story strip which the teacher makes for herself for class use, manifolding it by the hectograph or some other efficient duplicator for distribution to her class.

The pictures in the story strip are all in outline but instructions are given for the correct colouring. No descriptive matter appears on it; there is merely the bare title. For children will tell in their own words what they

read from the story strip supplementing information given by the pictures with other information gathered from the teacher's lesson on the subject which the strip illustrates

Suppose the subject to be Out with the Fishermen The first little picture on the strip shows herring drifters going out of the harbour the next the drifters shooting their long nets to float like hanging but invisible curtains in the sea to catch the silver herrings number three shows the hauling of the nets by the fishermen on board one of the drifters—and there *must* be herrings in the nets! Number four shows the unloading of the fish at the harbour number five Scottish fisher lassies cleaning the fish and putting them in barrels and numbers six and seven composite pictures showing herrings bloaters kippers bloater paste and tinned herring—all the proceeds of the industry

The number of pictures on the strip of course depends upon the space available and if that is adequate upon the number of distinct episodes in the story Pictures must be large enough to be quite clear and capable of being coloured by little hands unaccustomed to delicate touches!

Little children who cannot read well enough yet to use books can read such story strips quite well and take delight in doing so The method is capable of application in a number of directions and may be adapted to serve other school subjects than geography pure and simple

### A Nature Calendar

A very interesting little Nature Calendar for instance can be made on this plan One type that is particularly useful in the geography work as well as in Nature Study consists of a long strip of twelve pictures entitled The Year's Work in the Fields Each picture illustrates typical farm work for each of the months in the year Such a strip is sometimes made on a large scale by the teacher picture spaces being filled in month by month as the year progresses and the monthly topic is discussed in class

## SUGGESTIONS FOR HANDWORK

FROM the suggestions already given in this Volume and in the Section on Handwork Volume III the children can show sailors and fishermen

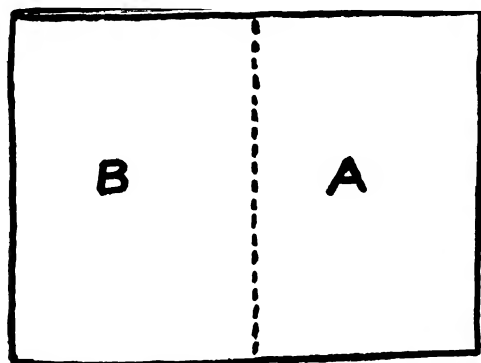


Fig 1

MAKING A LADDER

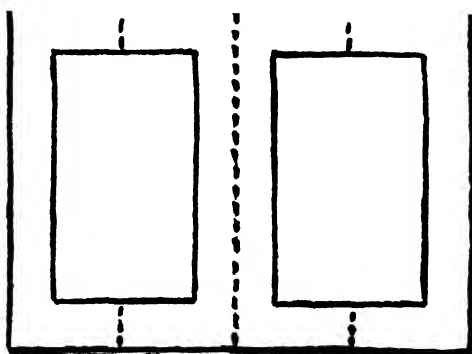


Fig 2

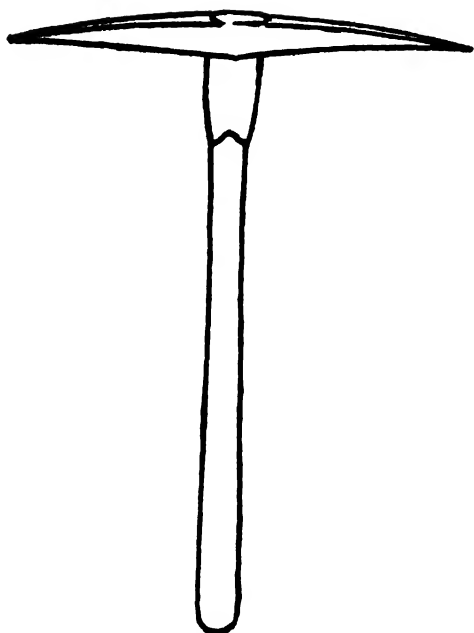


Fig 3.—MINER'S TOOL  
To be cut from paper or modelled

at work and farmers at work on their farms. But there are many other workers that little ones will like to talk about and try to picture.

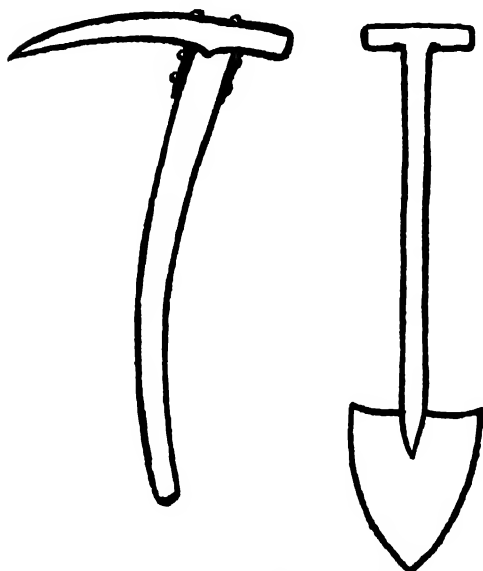
### *Men Building Houses*

If the children have watched a house being built they can imitate this scene on the sand table. (See picture in Volume I Language Training.) Bricks are made of clay and planks of strips of cardboard. Ladders can be cut from stiff paper. To make a ladder fold a long strip of paper into four as shown in Fig 1. Fold this into two halves A and B. Fold the half A in half and cut out the middle as shown in Fig 2. Fold the half B in the same way and cut and unfold. Then unfold the whole strip. The ladder cannot be made by little ones with one cut only as they find it difficult to cut through so many layers

of paper. The ladder must be carefully straightened out and if necessary the sides can be strengthened with strips of cardboard. The children can place their ladders against half built walls (these can be represented by boxes) and make plasticene figures to climb them. Trestles can be made from pieces of bent cardboard and on the cardboard plank they hold more plasticene figures can work. Tools can be cut from paper.

### *Lessons on the Miners at Work*

A scene in a coal mine is almost too difficult for little ones in the Infant School but they will enjoy making some of the miners' tools: the pickaxe, the spade, the hammer, etc. These they can model in clay or cut from paper. Figs 3, 4 and 5 show miners' tools that can be cut from paper. Fig 7 shows a simple drawing of a miner's lamp that the children can chalk on brown paper.



Figs 4 and 5 —MINERS' TOOLS  
To be cut from paper or modelled

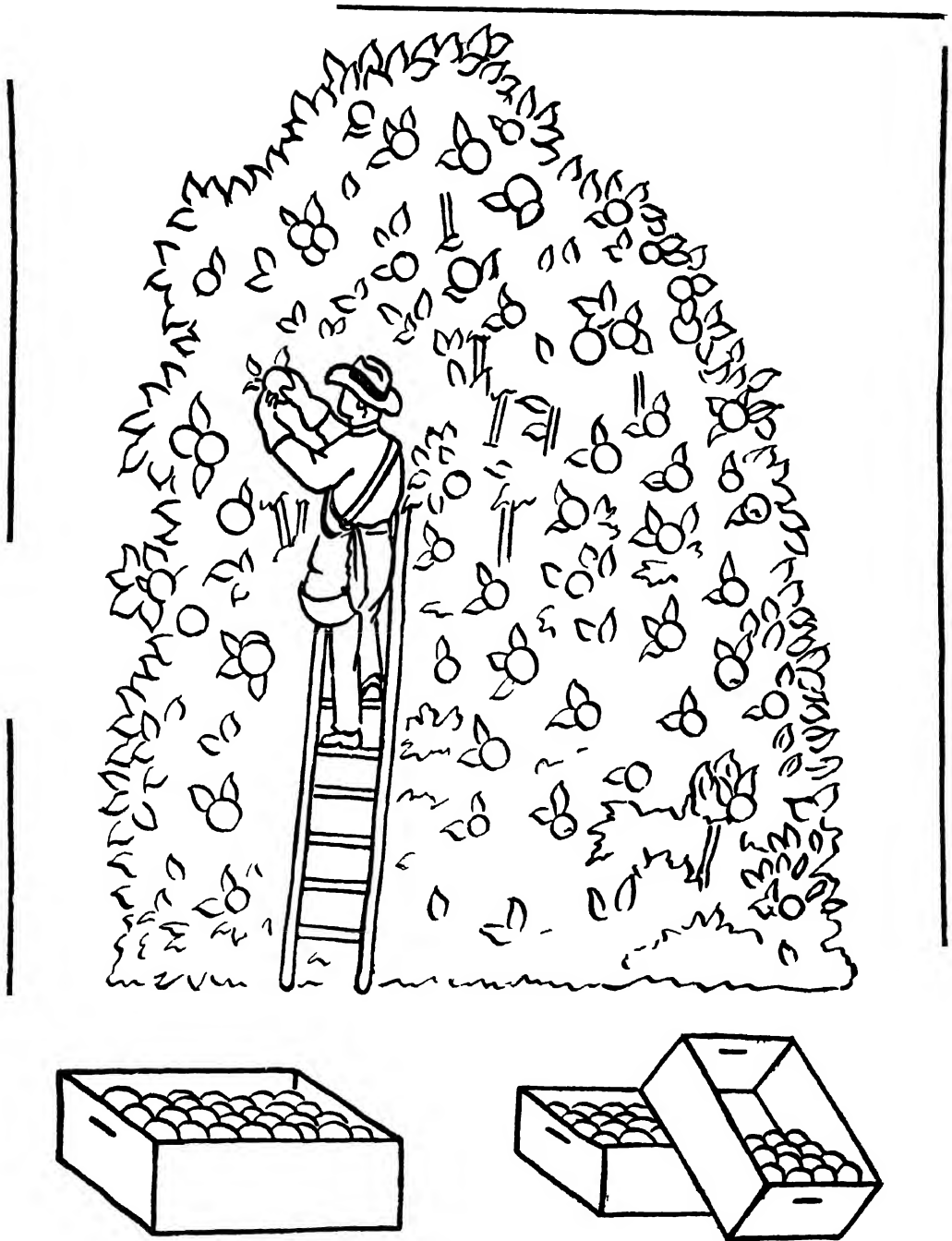


Fig 6 —GATHERING ORANGES IN AN ORANGE ORCHARD

They will also like to make a model of this lamp. The body of the lamp is a cylinder. Thus they make in the same way as already described for the lighthouse. flanges are left as before at the top and bottom so that discs of cardboard can be pasted to them. Ventilating holes are pierced where shown and the lantern is suitably decorated as in Fig 7 so that the little ones see where the light is and where the metal covering is.

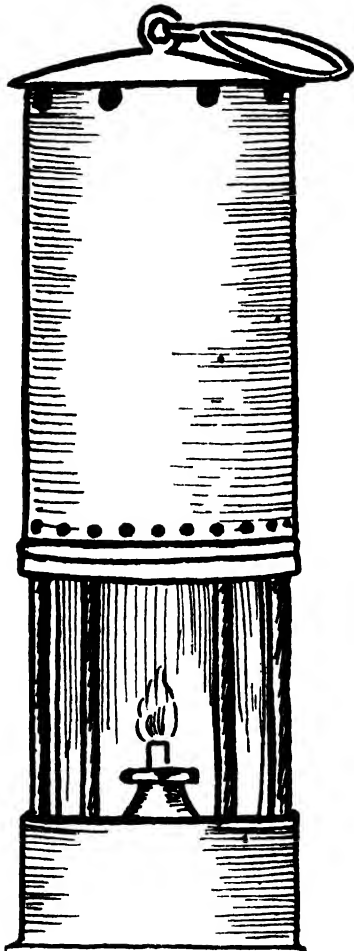


Fig 7.—A MINER'S LAMP  
For drawing or modelling in paper

Coal trucks can be made from match boxes or from paper. Fig 8 shows how a truck is planned out on paper. It can be made from a square of paper folded into sixteen squares with one row cut off. Cut along dark lines in Fig 8. Paste A over B and C over B, paste D over E and F over E. The wheels are made of discs of paper or cardboard and slipped on pieces of cane that go through the sides of the truck. Fig 9. The truck is chalked yellow with brown bands, the wheels and the letters are black. The children can use the initials of any railway with which they are familiar. The trucks can be loaded with coal: the children chalk paper black and crumple it up for coal.

A large box turned upside down can represent the top of a coal mine. A square hole can be cut in the middle to represent the shaft or pit. A frame or scaffolding can be built around it of cane and cardboard, and a little paper cage raised and lowered. Engine houses of different sizes can stand around. (See the Volume on Hand-work for making paper houses.) The coal trucks can run on lines to and from the pit mouth. Children who live near a coal mine will be able to add many interesting details from first hand observation. Other children must base their model on the study of pictures and on what their teacher tells them.

If the children have had lessons on the flint workers of long ago (see Chapter IV. Stories of the Men of the New Stone Age in the History Section) they will at once think of their mines and like to look again at the picture of them.

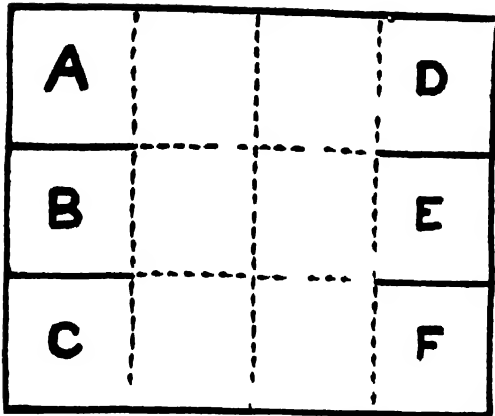


Fig 8.—MAKING A COAL TRUCK

*Fruit Orchards and Those who Work in Them*

When little ones have painted pictures and planned harvest scenes on the sand table showing the gathering and storing of English fruits such as apples cherries plums etc they will enjoy showing an orange orchard in Spain or California

Let them trace several trees like that shown in Fig 6 or cut them free hand from green paper In the latter

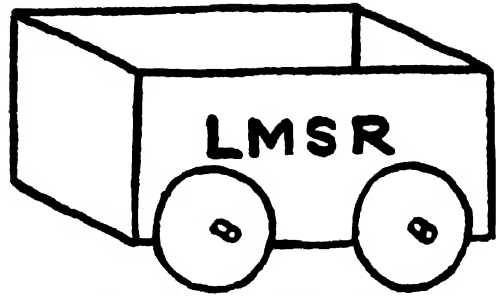


Fig 9.—THE FINISHED TRUCK

case the oranges must be cut from yellow paper and pasted here and there about the tree A strong paper stand must be made for each tree or they can be pasted on to empty match boxes Ladders to stand against the trees can be made in the way already described The children must cut out a great many rees Heaps of oranges can be made from little balls of yellow paper The boxes can be made from small paper squares in one of the ways already described These can be filled with paper oranges

A banana plantation can be made in the same way

## IV

# PEOPLE OF OTHER LANDS

**I**T is in stories of People of Other Lands that the teacher finds greatest scope and possibly some of the richest and most immediate rewards for the work she has done—especially if the preliminary training through Nature Study has been thorough and complete so that the children can appreciate the geographical background against which the characters live and move in the tales she tells

But there is perhaps no other section of preliminary geography that is more liable to misuse than this story telling. Stories are often unwisely chosen or told haphazard without any definite plan at the back of them. They are often overweighted with details that are quite unsuitable for young children and they are sometimes related in a kind of baby talk that is particularly futile and as irritating to the children themselves as it is painful for their elders to hear.

It is frequently the case that too much time is devoted to stories about curious but otherwise quite unimportant peoples and too little to descriptions of peoples who are of real importance in the world of to day. Even in educational journals of high standing it is not by any means uncommon to find stories for the use of teachers of young children describing the tribal customs and other ethnographical details of obscure races of savages con-

cerning whom even the experts disagree. They are written by quite earnest and painstaking people who become overwhelmed by the detail of the books of travel they consult in order to assemble the materials necessary for their articles.

In the Board's Suggestions p 146 teachers are advised to attempt to include typical scenes from main climatic regions of the world and to bring out the contrasts between these and the conditions familiar to the children. With special reference to such matters as food and how it is obtained, clothes, houses and travel.

In the Infants' School we shall therefore attempt to give simple but accurate accounts of human life: (a) in the Cold Lands, (b) in the Hot Lands, and (c) in Lands that are neither too hot nor too cold. We shall find it possible perhaps in telling stories of people who live in the Hot Lands to include tales of folk who dwell (a) in lands that are very hot and very dry, (b) in lands that are very hot and very wet, (c) in lands that are nearly always hot but that have their rain only in the hot season. Similarly in dealing with people of the Temperate Lands we shall try to include descriptions of folk who live in lands very like our own, of others who dwell among the mountains or in the plains.

and of others whose homes are in the great forests or among the groves of oranges and lemons

### *Folk, Place, Work and Play*

Even thus early in their school career children can begin to associate people's work and play with the kind of land in which those people live. The teacher's descriptions link together Folk Place Work and Play in a unity that presents a simple but very definite picture of a particular human environment and of the human response to that environment. She says to her children in effect: Here are people living in such and such circumstances very different from those in which we live. What should *we* do in such circumstances? How should *we* try to get food and clothes and suitable homes to live in? Children make many suggestions all of which are carefully considered. Finally the teacher tells what the people actually do—and these things may be very different from the suggestions which pupils have made and thus will give rise to more interesting talk.

Or as often as not the teacher reverses the process. She tells the tale in which she has her characters living and moving against a vivid and accurate geographical background and into which she introduces quite naturally all the simple details of dress homes food work and play that she knows will interest the children. Then she asks: How should we get on if we had to go and live in a country like this? How would our lives be different? What should we have to do without? and so forth establishing the essential differences between

life in our Home Land and life in that other Land Far Away

It is important to tell the tale as a tale. Let there be real people in it let them have names even if you have to invent them let them talk and do things in the story—sensible and reasonable things. Make things *happen* in the story to bring out some of the essential geographical features. Fill it with life and colour and movement. If you cannot trust yourself to tell the story convincingly in your own words read the story as it is told by someone who has told it well.

Never descend to baby talk. Never refer to people of other lands as queer—or worse still funny lest children acquire the very stupid habit of laughing at what they do not understand. Avoid the ecstatic gush that is sometimes poured out in the hope of holding pupils' interest and shun the gasping style as you would the plague. In a discussion on the Beginnings of Geography at an educational meeting a few years ago a well known authority remarked: You must all have heard a lesson on the Eskimo that goes something like this:

Now what do you think the little Eskimo has for breakfast? You will never guess. He has blubber. *You* would not like blubber for breakfast would you? Isn't it funny? That is the particular type of lesson that we do *not* want.

Between stories the teacher often introduces freshness and variety by using a little descriptive sketch in which nothing particular happens but in which she describes some episode in the daily life of the character selected—how he goes fishing how he catches birds how he helps to build a



new home and so forth. Such sketches are pictures in little of home life and activities of people in other lands.

In drawing up a scheme of stories and talks about People in Other Lands it is not essential that we should deal with the continents in any conventional order or even with the continents as such at all. But in each story or talk we must be careful to give the correct geographical setting without overloading it with detail and the scenes we describe should be referred to their position on the map or globe. A good example of the way in which this can be done is given in Book I of the *Columbus Geographies* (Brooks and Finch) published by the University of London Press and containing several useful little stories which the Infants teacher can read to her pupils verbatim. They are models of their kind and full of useful practical suggestions.

#### SPECIMEN SCHEMES OF STORIES AND TALKS

##### 1 *People of the Cold Lands*

- 1 Me tik the Eskimo
- 2 Me tik hunts the Walrus
- 3 Mattis the Lapp and his Rein deer
- 4 Johnny the Penguin's Life in the Antarctic
- 5 How Johnny Penguin met the Explorer
- 6 A Day with an Eskimo Trapper
- 7 The Wolf People of Siberia

##### 2 *People of the Hot Lands*

- 1 Pygmy Homes in the Hot Wet Forest
- 2 The Rubber Gatherer of the Amazon

3 An Adventure in the Congo (H M Stanley)

4 Elephant Hunters in Africa

5 Adventure with a Lion (Living stone)

6 A Journey across the Desert with a Camel Caravan

7 Life in a Desert Oasis

8 A Ceylon Tea Plantation and its People

9 A Peep at a South Sea Island Home

10 A Visit to an Indian Bazaar

11 The River people of Canton

12 The Land of the Inca People

##### 3 *People of Temperate Lands*

1 Red Indians of Long Ago

2 Red Indian People of To day

3 The Herdsmen of the Steppes

4 Farming on the Canadian Prairies

5 A Sheep Farm in Australia or New Zealand

6 A Chinese Farm near Peking

7 Friends of Ours in Japan

8 Japanese Holidays for Boys and Girls

9 Lumberjacks in Canada's Forests

10 A Visit to Holland

11 Pierre of Switzerland

12 Oranges and Lemons and the People who grow them

13 Our Neighbours the French

14 A Visit to New York

15 Black Men and White Men in South Africa

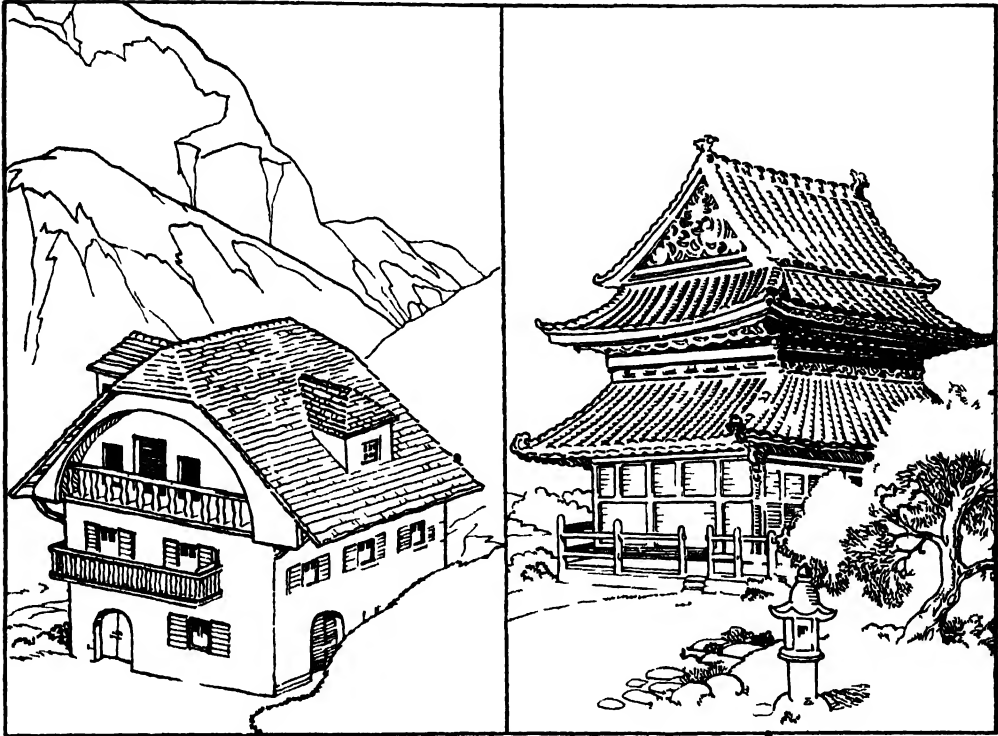
16 Shepherds of Bethlehem

17 Dwellers by the Nile

18 In the Cotton Fields of the United States

19 Life on the Roof of the World (Tibet)

Such a scheme can be extended indefinitely. The titles given are



OTHER PEOPLE'S HOUSES

Copy and duplicate these sketches so that children may colour them. In talks about the Swiss house (left) and the Japanese house (right) bring out the essential differences—(a) in construction and materials (b) in geographical surroundings

suggestions from which teachers can make their own selections

### A Comparative Scheme

In some schools where children are a little more advanced it may be found possible to plan out a little descriptive series on a comparative scheme giving teacher and pupils opportunities of studying simple but vivid contrasts in human environments. Here is a suggestion for such a scheme. Teachers will naturally make the treatment of each study as simple and as direct as possible

- 1 The Sea Eskimo the Negro of the Congo Forest
- 2 Swiss or Norwegian (Mountaineer) Dutchman or Venetian
- 3 Lumber jacks in Canada Teak Cutters in Burma
- 4 The Huntsman in Britain Hunters in the Land of Big Game
- 5 An English Farm in Essex Farm in the Great Plain of China
- 6 English Christmas Christmas in Australia or New Zealand
- 7 Fruit Growers in California Fruit in Kent
- 8 Cattle Farm in Argentina Cattle in Denmark
- 9 South Sea Islanders Islanders of the Hebrides Scillies or Faroes
- 10 Salmon in British Columbia Herring in North Sea

- 11 Tuareg of Sahara Pygmy of Ituri Forest
- 12 Iron Workers in Central Africa Iron Workers of the Tees
- 13 Oranges in Spain Bananas in Central America
- 14 A House in Switzerland A House in Japan
- 15 Big Game in Africa Trappers in Northern Canada
- 16 Big Steamers of Britain Sailing Ships of the Far East
- 17 A Market in England A Market in West Africa
- 18 A City in America (New York or Buenos Ayres) A City in Europe (London or Paris)
- 19 Village in England Village in Burma or Japan
- 20 Spring Flowers in Scilly Flowers of the Tundra
- 21 A Cuban Sugar Plantation Growing Sugar Beet in Britain
- 22 Coal Mines in Britain Gold in South Africa
- 23 Sheep Farming in New Zealand Sheep in Persia or Central Asia
- 24 On the Road to Britain On the Road to China
- 25 Flax in Europe Jute in India
- 26 An English Forest The Amazon Forest
- 27 A Rainy Day at Home Rains in India or another of the Monsoon Lands

### Animal Stories

Some infant teachers make much more use of animal stories than others. This type of story is excellent if the teacher takes care to introduce human beings into it as well as animals for its obvious danger is the over emphasis of the life led by the animal that is the

centre of interest to the total exclusion of the people who live in the same surroundings. It is *the life of the people* rather than the adventures of the animals living in the same environment that is of first importance in geography stories and it is better to deal with the friendly relations of men and beasts than to give blood curdling details of hunting and trapping wild animals. Nature red in tooth and claw is strong enough meat for grown ups there is no need to emphasise its truth in fables with little children.

Here are some suggestions for Talks about Creatures of Other Lands. The topics are selected to bring out the main features of life in the chief climatic regions of the globe.

### 1 *Creatures of the Cold Lands*

- (a) The Seal and the Walrus
- (b) The Penguins
- (c) The Arctic Fox
- (d) The Lordly Whale
- (e) The Reindeer
- (f) The Furry People of Canada's Cold Forests

### 2 *Creatures of the Hot Lands*

- (a) The Lord of the Jungle (Tiger)
- (b) The Monkeys of the Hot Wet Forests
- (c) Chang the Wild Elephant (Siam)
- (d) The Crocodile and the Hippo
- (e) The Giraffe
- (f) The Lion goes Hunting
- (g) The Camel and the Ostrich
- (h) The Gorilla of Central Africa
- (i) The Llama of the Andes
- (j) The Sacred Bull of India
- (k) Birds of Paradise
- (l) Snakes—good and bad

### 3 *Creatures of the Temperate Lands*

- (a) The Bison of the Prairie
- (b) The Wolf packs of Russia and Siberia
- (c) The Yak and the Mountain Goat
- (d) The Donkey in Many Lands
- (e) The Surefooted Mule
- (f) The Armadillo
- (g) The Grizzly Bear of the Rockies
- (h) Horses Cattle and Sheep in Many Lands
- (i) The Kangaroo
- (j) The Eagle and his Home

It is not suggested that a complete scheme be planned solely on these lines the above list is given so that from it teachers may select suitable subjects to interpolate between stories chosen from the series dealing with People in Other Lands

The following little sketch is an example of the way in which an animal may be made the centre of interest in the talk and yet be the means of bringing together in one word picture the life of people in a land different from our own

#### BIBI THE BARGE DOG

**B**IBI has the snuggest kennel you ever saw He thinks it the most wonderful home in the world and perhaps it is for a dog like Bibi who is fond of travelling It is at the back of a big barge which goes on very long journeys up and down the rivers and canals of Belgium and Germany

Bibi's master and his family live in the cosy cabins at the back of the barge too They have neat little windows covered with white curtains and pretty window boxes full o' flowers in summer time In her splendid

golden cage outside the window lives Fifi the canary who like Bibi is a great traveller and has voyaged hundreds of miles by river and canal Fifi can hear sometimes in the morning the clucking of hens She always wonders where they live but she has never seen them because their little house is at the other end of the barge which is a long way off because this barge is a very big one—much bigger than the little barges we see on our canals But Bibi knows where the hens live for he always follows his little mistress when she goes to the hen house to fetch the new laid eggs for breakfast and sees her safely back again to the tiny kitchen where her mother is busy getting the breakfast ready

Bibi sees to everything He is a very busy dog Even at night when the barge family is sound asleep Bibi dozes with one eye open for he knows he must watch that nobody comes on board the barge when it is tied up for the night by the bank or moored in a dock He can hear things which you would never notice Long before anyone comes near the barge Bibi knows The shaggy hair on his neck stands up stiffly and he growls a deep growl as much as to say Go away stranger and mind your own business or I'll mind it for you Then he quickly goes out on deck to see who it is If the stranger passes all is well but if anyone sets even one foot upon the barge Bibi bares his strong white teeth and barks loudly Up comes Mr Peter Belgman his master to see what is the matter—and it is a good thing for the stranger that he does for if not I am sure Bibi would seize him by the throat and hurt him For Bibi is a big strong dog although he is very

gentle with the barge children and even lets Baby Hans sit on his shaggy back and pull his ears

A fussy little steam tug pulls the barge along when it is going on a journey and another barge too just as big as Mr Bergman's barge. They are nearly as long as the school unless your school is a very big one and in their deep holds they carry tons and tons of cargo. Sometimes the barges are full of new red bricks which they are taking from the Belgian or German brickfields to the great seaport of Antwerp where they will be put on board steamers that will take them across the North Sea and up the River Thames to London to build new houses for the Londoners. Sometimes the barges are full of round Dutch cheeses some as yellow as gold others a pretty red like the Dutch cheeses we see in our shops. These cheeses have come from Holland and that is where Mr Bergman's big barge had to go to fetch them.

But it does not matter to Bibi whether the cargoes are bricks or tiles or cheeses or coal. He takes care of them all! He takes care of the children too. When little Louise fell in the canal one day it was big strong Bibi who plunged in and drew her safely to the bank. He even takes care of his master and sees that Master always takes with him the big black bag when he goes ashore to buy things and to post the letters. If Mr Bergman does forget Bibi snatches up the bag and scampers after him with it.

When the barge is gliding gently along the canal behind the tug to which it is fastened by a stout wire rope there is little for Bibi to do but bask in the sun jumping up to bark a

joyous welcome to dogs on other barges as they pass. But when the barge comes to a quay or when it is passing slowly through a crowd of other barges Bibi is wide awake and helps to pull in the ropes or runs up and down barking to make sure that nobody gets on board who has no business to be there.

At the back end of the barge is the huge rudder which steers it. It is so big that the barge people move it by means of a large iron wheel that they push round and round like a merry-go-round. Hans and Louise have to do this sometimes although they are quite small children because Father and Mother and big brother Peter are all as busy as they can be with the ropes or with the long poles they use for pushing the barge along when she is not drawn by the tug. Bibi helps Hans and Louise to turn the big wheel there is a little rope that hangs down from one of its spokes and Bibi seizes this in his teeth and pulls with all his might.

When Bibi goes on shore sometimes with his master he sees Belgian dogs pulling little carts loaded with milk cans or perhaps vegetables and feels very sorry for them not because they are not free to run about like himself but because they never travel about and see the world as he does. The Belgian dogs however really like their work and are just as careful of their master's goods as Bibi is. I expect they would say if they could talk that their work is more important than Bibi's because they bring people their morning milk and fresh fruit and vegetables from the market.

Bibi is sorry when the winter comes and many of the canals are



GIANT CANAL BARGES IN THE GRAND BASIN AT ANTWERP

( c t b l k u l t l t l u l t t B l t h B l t n t h l k d l f t h p t r A t p h t l p l  
 p t t p t l u t l d k l t t d n t t B t t l l t d l b t l t f t h p t u b  
 t t l d k l



covered with such thick ice that the barge cannot go along them. But the big river is so deep and strong that it does not freeze even in the coldest winter so there is still plenty of work for the barge to do. Sometimes however Mr Bergman lays up his barge in a little dock during the winter so that she can be painted up to look nice and new when the spring comes. Then Bibi and the rest of the family go to live in a little cottage that belongs to Mr Bergman's brother who has a farm nearby and Bibi and the children have delightful scampers over the frosty ground or perhaps a roll and tumble in the snow. The children love to get Bibi on the ice and laugh when he slides along on all four paws as he tries to stop himself after running fast. Bibi likes it too. If children slide why shouldn't dogs? That is what Bibi thinks. I am sure.

The cottage is near the farm where Bibi goes with Peter and Hans to fetch the milk and see Cousin Albert. It is only a small farm and there is only one cow which does not feed in the meadows like ours in summer because all the land round the farmhouse is used for growing things. Cousin Albert who wears wooden shoes a loose blue blouse and corduroy trousers that seem a little too big for him takes the cow to graze on the rich grasses that grow by the roadside. He carries a long stick in his hand but he never beats the cow with it for she is far too important to be treated in that way—besides she never really deserves it.

In the winter the cow lives in the shed near the house and is fed on roots and grasses stored up during the summer. Bibi sees the cow only in

her shed for it is always winter time when he comes and then is far too cold for the cow to go grazing by the roadside. Besides, the ground is often covered with snow and cows like to be comfortable in the cold weather.

Bibi hates the geese. I think it is because they are not in the least afraid of him but only stretch out their long necks and hiss when he barks. The old gander who is the father of the flock once stole slyly up behind Bibi and gave his stumpy tail a sharp pinch with his strong hard beak. What do you think Bibi did? He was so startled that he jumped over into a pigsty among three black pigs! But he did not yelp one single yelp!

What with the pigs and the chickens the geese and the cow and the vegetables and the corn grown in the small fields round the farmhouse Albert and his people manage to live fairly well. When Mr Bergman comes to spend part of the winter in the little cottage near the farm he knows that his brother will send him a few eggs some milk and perhaps some potatoes once a week and maybe a nice piece of pickled pork which he has salted down in a big tub for the winter.

Does Bibi get anything? There are some fine large rats on the farm and Bibi I am sure catches one now and then but he is too well mannered to eat it. He likes his meat properly cooked!

Bibi goes out with the children on Christmas Eve to put upon the window sill the piece of bread and the pot of water for the birds and to lay a bundle of sweet hay at the door of the cow's stable. The children say a little prayer taking care not to disturb the cow



which they believe is kneeling down in her stall because it is Christmas Eve like all other cows in that part of Belgium! They do not dare to peep in because it is said that anyone who sees the cows kneeling at Christmas time will go blind. But that of course is only a tale.

When the morning comes and the bells of the little white church with a spire like a fat bottle stopper are ringing the Christmas chimes Bibi and the children go out to see if the bread the water and the hay are gone. Yes! they are all gone and the children scamper joyously because they know that during the coming year the cow which has eaten the hay will not touch any poisonous plants and that the fowls and the birds that have eaten the bread and drunk the water will not be caught by the foxes.

### A TYPICAL STUDY SKETCH

**N**OW let us turn to another type of descriptive lesson—the usual type of simple sketch told to interest little boys and girls in people of other lands. It should be accompanied by plenty of good pictures which should be left in the classroom after the lesson for children to examine at their leisure. Little sketches too will be drawn on the blackboard as the story progresses to illustrate and explain any details which are worth while and the teacher will have ready for the handwork class little models to cut out and make and perhaps a number of outline pictures for colouring and setting up against a prepared background to form a kind of panorama.

The story selected as an example has no plot—it is merely a descriptive

sketch. But it will serve very well to give children a little word picture of the life of the fellahin or peasants living in the delta of the Nile.

### SAID THE EGYPTIAN

Said lives in a land where it hardly ever rains and where the sun stares down with a bright unwinking eye day after day without a single cloud to cover it. That is the land of Egypt.

Said and his people are farmers and in their fields they grow sugar cotton tobacco rice and fruits in the hot season and wheat clover barley beans and peas in the cool season. Their fields are not bare as most of ours are in winter for they have no cold winter like ours and can grow things all the year round.

Where do they get water in this land where it hardly ever rains? Their fields are beside a great river called the Nile from which they can lift up the water by water wheels or by big buckets on poles and pour it on the thirsty fields upon which it leaves a deposit of rich mud and it is in this rich mud that the seeds are planted.

Because of the yearly floods of the Nile Said's village like most others in the plain is built on a kind of low hill so that when the river rises the little houses will be above the water. High banks run across the green plain joining the villages together. You can pick them out easily by the clumps of palm trees and by the white mosque (or temple) that stands among them with its minaret or tower pointing like a slender finger to the sky.

From a distance the village looks like a low flat roofed building of sun

dried mud with clumps of palms and the tall slender minaret of the mosque rising from it. But as we go nearer we can see that there is not one building but many and that narrow streets hardly wide enough for a laden camel cut it up just as the roads do in any other town or village. The houses are made of sun baked bricks they have flat roofs and tiny windows and the backs face the narrow evil smelling alleys that are the village streets. Dogs are everywhere.

From the village blue gowned men and boys and girls are coming in twos and threes driving the big ugly buffaloes to work in the fields or leading sheep and camels out to the pastures. Women dressed in black are going down with great pitchers cleverly balanced on their heads to fetch water from the river.

Now let us take a peep at Said's home and see what kind of house an Egyptian boy lives in.

Said is the son of the chief man of the village and lives in the biggest of the mud houses beneath the shadow of the mosque whose tall minaret rises high into the blue sky above the crests of the leaning palms.

Its rough wooden door stands wide open. Inside is the living room with its earthen floor partly covered with mats, its clay fireplace, its water jars and cooking pots, and its great carved wooden box that contains the family treasures. There is a low table—or stool perhaps we should call it—on which stands the coffee stove with its cups and ladles to brew and serve the thick sweet coffee that Said and his people love. There is the rough stone handmill too that is used for grinding grain.

Another low door leads to the guest room where the village councils are held' and where guests are entertained. It has its floor well covered with mats and rugs and big soft cushions make it comfortable enough for the king himself to rest in.

Said's sister has gone out with the big black buffalo to the green clover fields below in the plains and when the morning meal of beans and fruit is ended Said will go out to drive the buffalo round the great water wheel that lifts the precious water from the Nile and pours it into the channels that run through the fields of green fodder growing sugar cane, beans, cotton and millet.

The peasants here are working all day. As you go across the plain along the embankment through the clouds of dust that the passing camels and donkeys raise as they pass you can see below you and stretching away almost as far as you can see the green country dotted with busy blue clad figures in the fields with brown sheep and camels contentedly munching the herbage. Like high islands above the level of the plain are the little villages each with its mosque and its clump of palm trees.

Beyond the plain you can see away to the west the red hills that shut in the valley. If you climbed them you would come to the great Sahara Desert and its sea of sand hills where no rain falls and nothing grows except in the oases where there are springs and where the camel the ship of the desert provides the only way of getting from place to place.

Though summer days in Said's land are very hot the nights are very cold so we can understand why people must

have thick woollen cloaks and shawls to wear at night and early morning We can understand too why washing is so important in such a dry dusty country where feet are partly or wholly bare and very loose flowing garments are always worn

Sometimes Said and his people have a feast in honour of the saint of the village On such days the whole village goes to the town or village where are the tomb and mosque of the saint An endless procession passes along the embankments to the sacred place Donkeys and camels bearing men and children women walking—upright and graceful through the constant balancing of water jars upon their heads—and men trudging along bearing banners and beating little drums

The little town perched on its mound above the green plain is crammed to overflowing The court of the mosque is crowded with pilgrims who have come to pray at the shrine of the saint The narrow streets are packed with a joyous jostling crowd On either side the stalls and shops with open fronts have before them the tradesmen squatting cross legged on high seats among their goods

The water carriers with bare feet blue gowns and scarlet bound heads carry great water skins slung on their shoulders so that their spouts come beneath the left arm When customers come the water-carrier bends forward and a clear stream of lemon flavoured water gushes forth into the cup Cake sellers and sweetmeat sellers cry their wares Here is the syrup seller with white turban and coat of yellow stripes and pink gown over baggy white trousers drawn lightly in at the ankles above bare feet He carries a huge red

pitcher on his left side slung by a broad band across his right shoulder

Just outside the close huddled brown mud houses is an open space where dervishes dance and where young men from all the country round have sports and show their strength and their skill at wrestling running and jumping It is surrounded by tents where magicians snake-charmers and fortune tellers sit to entertain the simple villagers

### THE ADVENTURE TYPE OF STORY

THERE is another type of story that is very popular with little folks and very fruitful of geographical materials and that is the

Adventure Story The best kind of adventure story is that told by a real traveller or explorer and related as far as possible in the words of its hero It is a notable fact that famous explorers not only relate their adventures with the modesty characteristic of really great men but they tell of their achievements in a style that is marked by singular directness and simplicity There are whole pages in their journals which can be read almost verbatim to even small children with success

Only the outstanding explorers need be dealt with and even in their cases it will be only an episode or two in their travel adventure that the teacher will attempt to relate Anything in the nature of a detailed and connected account of even one of their journeys would probably be too complex and too difficult for children under seven

Examples of interesting episodes of the kind that may be found useful in the Infants School are

- 1 Marco Polo's Return from his Journey in Asia
- 2 Columbus Finds a New World
- 3 Vasco da Gama's Arrival in India
- 4 Magellan's Ship Sails round the World
- 5 Captain Cook Visits the Maoris
- 6 Bruce and the Prince of Abyssinia
- 7 The Escape of Mungo Park from the Arabs
- 8 Livingstone's Adventure with a Lion
- 9 Livingstone Finds Victoria Falls
- 10 Captain Scott at the South Pole
- 11 How Stanley found Livingstone
- 12 Climbing the World's Highest Mountain
- 13 Crossing the Atlantic by Air
- 14 By Aeroplane to the Cape or to Australia

All of them are easy to tell for it is not difficult for the teacher to be prepared with the necessary background. The following little story though not well known to all of us is a tale that will make a direct appeal to our little boys and girls who are being brought up to consider aeroplanes and motor cars the most ordinary things in their world. It is the story of Byrd's flight to the North Pole in May 1926.

#### TO THE NORTH POLE BY AEROPLANE

**H**UNDREDS of years before you were born there were brave explorers who were trying again and again to reach the North Pole. Some were British, some belonged to other great nations like the Norwegians, the Germans, the French, the Italians, and the people of the United States. Many gave their lives in the

attempt and died amid the frozen wastes of the Arctic, and many returned home ill and disappointed, only to return to the cold North once more to try again.

At last a brave American sailor named Robert Peary managed to reach the Pole and come back safely to tell the world all about it. That was when Mother and Father were young people. It took Robert Peary 400 days—more than a year—to reach the Pole and come back again to his little camp in the far north of Greenland among his friends the Eskimos.

It was because Peary had lived so long among the Eskimos and knew so much about life in the cold Arctic that he was able to reach the Pole after trying again and again for twenty years. He went with four of his Eskimo friends and their sledges and with him too went Mat Henson—and he was a negro! It is strange that the first men to get to the North Pole were a white man (Peary), a black man (Henson), and four Eskimos. Even the Eskimos had not been there before.

But when you were very small children another American named Richard Byrd flew in his aeroplane to the North Pole and back to his camp in the far north in less than 16 hours—less than a day! And this is his story.

Byrd was not very old, but he had done much flying over the Arctic ice and had learned not to be afraid of what might happen if he had to come down. His friend Bennett, who went with him, was a clever pilot and had flown with Byrd many times before.

They chose as their starting place an island in the Arctic—not to the north of America, but to the north of

Europe and six hundred miles from the North Pole They packed their precious aeroplane on a steamer and voyaged from America to this island

*(Here is the North Pole on the globe This is the island its name is Spitsbergen And here is New York in the United States where the aeroplane was put on board the ship to go with Byrd and Bennett to Spitsbergen Perhaps you would like to know the name of the aeroplane too it was called the Josephine Ford )*

When they got to Spitsbergen they found men there getting ready a big shed for a large Italian airship that was coming there to make a start for the pole too This was most exciting For it soon became a sort of race to see who would start away first—Byrd and Bennett in the Josephine Ford or the Italians in their airship—and who would actually be first at the North Pole The Americans hoped they would be the first and they had a good chance because they had their aeroplane there already but the Italian airship had not yet come

You can imagine how they all worked—Byrd and his helpers They had a hard job to get the plane ashore because the harbour was full of floating ice but they managed it at last and began to make a long smooth path in the snow so that the Josephine Ford might take off without damage The first try was unlucky the poor Josephine Ford stuck her nose into a huge heap of snow as she ran and broke her leg ! \*

*(Did you know that an aeroplane had legs ? Look at this picture and you will see them Here they are with skis on each to slide over the ice and snow when she lands )*

At last fine weather came Byrd and Bennett dressed in thick coats of reindeer skin with the hair left on their coats and hoods were in one piece Their trousers were of Polar bearskin and they wore reindeer boots lined with fur For although it was the month of May their journey would be a terribly cold one

Byrd felt he was going to succeed Perhaps it was because he had in his pocket a mascot for luck It was a coin which Peary had taken with him when he went on his great sledge journey to the Pole seventeen years before

The big engines roared loudly as the two airmen climbed into the cockpit Byrd waved his hand and off they went only to plunge head first in a snowdrift No one was hurt and everybody worked hard until mid night for another start

Midnight came It was broad day light of course for in the Arctic the sun does not set for many days in summer but shines all day and all night In winter he is not seen at all for many days and it is night then

The Josephine Ford rose like a bird and sped away through the clear frosty air towards the sun which at midnight was in the direction of the North Pole Soon they left Spitsbergen behind the last they saw of it was its high black peaks sticking up through the glittering white of the snows

The airmen were glad of their goggles whose dark glasses kept the glare of the white snow from their eyes For all below was a vast whiteness of snow upon the frozen Arctic Sea except where a lane of black water showed a big crack in the sea ice From their



## WINTER SPORT IN HIGH SWITZERLAND

WINTER SPORT IN HIGH MOUNTAINS



BYRD S MONOPLANE IN KING S BAY SPIISBFRGEN

BYRD'S MONOTONE IN "THE WINDY CITY"

H J j l i i i l l l l l l f S t t k t d N d l l l  
l l k i i l k t u l l f t d t t l l l  
A l i i l l S t l l l B t t t t l l t



high seats the whiteness looked smooth but they knew that it was really very rough especially in places where the ice was heaped up in high ridges that would smash to pieces any aeroplane trying to land there

Byrd and Bennett knew that they must keep on flying whatever happened for to come down would cost them their lives They must keep in the air—the only safe place for them until they saw Spitsbergen beneath them again

On they flew through the cold clear air Once they thought they saw beneath them a polar bear slowly prowling across the ice but they saw no other signs of life Only a great desert of white lay beneath them stretching in a great circle to where the sky seemed to meet it far away on every side

Suddenly they found that one of the oil tanks was leaking They began to wonder what would happen if they tried to come down They felt glad they had brought with them a small sledge a rubber boat which could be blown out and used for crossing the water in cracks in the ice tents and food and a small wireless set by which they could call for help if it was needed But they need not have worried for the leak stopped after a bit and the Josephine Ford sped on as fast as ever towards the Pole

*(These pictures show you what the sea was like when Byrd and Bennett flew over it Here are others giving you a closer view see how rough the ice is and how terrible it would have been if the Josephine Ford had had to come down on it)*

At nine o'clock in the morning they had reached the Pole They were sure

of it because they had instruments which helped them to find the exact spot And what did they see?

There was nothing but the great icefield with ridges and bumps of ice upon it here and there where monster cracks had opened and closed up again The North Pole was just a spot somewhere in that icefield there was nothing at all to show where it was and without their instruments the airmen would never have known it

Round and round they circled and at half past nine the aeroplane turned her nose once more to the south and to Spitsbergen Byrd and Bennett were very cold and tired often they nearly went to sleep as they sat but the beautiful aeroplane roared her way back as straight as an arrow at over a hundred miles an hour

Soon they were over Spitsbergen once more and were coming down in wide circles to their landing place where a little crowd of excited helpers were waving and shouting and jumping for joy In a few minutes Byrd and Bennett were being carried on the shoulders of their friends to their hut They had been to the North Pole and back again in less than sixteen hours

## SUGGESTIONS FOR HANDWORK

### *Holland*

THIS is an interesting country for little ones to hear about because windmills canals boats bridges gay cottages flower gardens cows markets etc are not ideas that are too unfamiliar and the children can rearrange their familiar ideas to make new ideas and new scenes



The children can make a Dutch village by building up dykes of sand or clay (or of earth in the garden) each side of a waterway. The water may be represented by the painted blue bottom of the box in which the scene is made or painted blue paper or blue tissue paper. A bridge can be made of wood or cardboard. The houses can be made from the paper folding described in Volume III in *Various Forms of Infant School Handwork*.

Fig 1 shows a picture of a Dutch house. The children can cut out several of these and paint them for a Dutch scene. They will stand well if cut from double paper. They must be painted gay colours—a red roof, yellow walls, green or blue doors and windows. The windmill shown in Fig 12 page 151 can be traced, coloured and cut out for this scene.

If the scene is a small one, little windmills may be made from corks

or matchboxes with pin wheels attached to them.

The teacher must guide the child in the choice of materials so that the scene is pleasing.

Figs 2 and 3 show little Dutch figures for colouring and cutting out.

#### *A Dog cart*

This is a model that pleases little ones. Fig 4 shows how one can be planned out on paper. Hectographed copies of this can be given to little ones. They must cut along the dark lines and fold on the dotted ones. The cart is then painted yellow inside and green outside and pasted together. Two wheels are cut the size shown in Fig 7 and painted. They can be pasted each side of the cart or fastened on with small brass clips. The dog shown in Fig 8 may be traced for this cart. Two dogs may be cut if desired and pasted to each shaft.

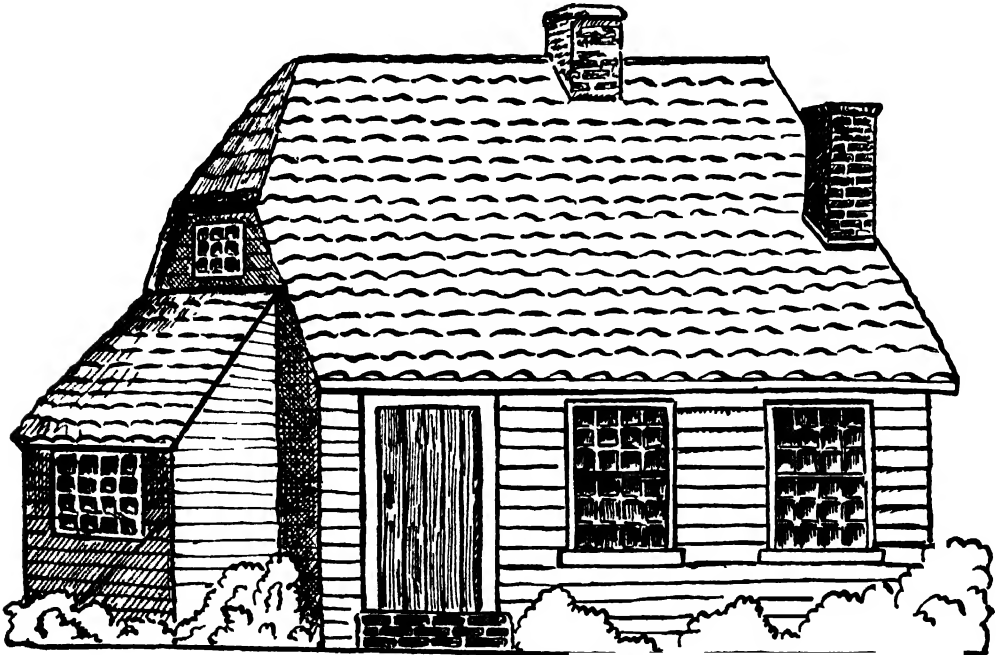


Fig 1—A DUTCH HOUSE

Reins for the dogs may be made of cotton or wool. The milk cans Fig 6 may be cut from yellow or grey paper or modelled in plasticene. Some carts can be filled with vegetables. The children can make several dog carts to go along the tops of their dykes.

Another simple way to make a dog cart is to let the children use matchboxes—wheels and shafts can be pasted to these. The dog can be modelled in plasticene. A few poplar trees always improve a Dutch scene. The children can cut



Fig 2—A DUTCH GIRL

several from green paper as shown in Fig 5 and chalk the trunk brown. An avenue of these looks very effective.

Fig 9 shows how stands can be cut from paper to support the tree and houses. The flange A is pasted to the back. Notice the shaded part at the bottom of the stand that is cut away. This causes the cut out to slope backwards slightly and it is less likely to fall. Tall stands should be made for trees. Pictures like the house and barge (Figs 1 and 10) should have two stands—small ones in the case of the barge.

Fig 10 shows a barge to be coloured and cut out for a canal scene. Paper

barges can be made with matchboxes or little oblong paper boxes for cabins. Directions for making a paper barge will be found in the History Section. Queen Elizabeth's barge

### *An Arctic Scene*

Scenes in the land of snow and ice are easy for little ones to make and of great interest.

A very effective Arctic scene can be made from cotton batting. The floor of a large box or the sand table is partly covered with this and white paper. The cotton is pulled up here and there to give

the effect of snow drifts.

Hills or glaciers can be made at the back of the scene by pasting a layer of cotton over stiff paper that can be bent up into any shape.

A wonderful sunset can be chalked or painted on a large sheet of paper (see Fig 13). This paper is mounted on strong cardboard and stood behind the hills so that it seems to cast its rosy colour over the white foreground. In the foreground the frozen sea can be represented by mirrors embedded in the cotton.

Great polar bears can be cut from white paper (see Fig 11) also snow houses or igloos (Fig 11).

Sledges can easily be made by the children from oblong pieces of brown paper. The children draw lines on each long side to represent the runners; these are folded down, a piece of the rectangle being bent up to form the back. Dogs can be cut from brown paper and little dolls used for Eskimos or Eskimos can be modelled in plasticene.

In some large schools it is not possible to let children work at scenes as described above both on account of numbers and lack of room. In this case little ones can cut out pictures, colour them and mount them to form long friezes showing life in the Arctic regions. Fig 13 shows a sketch of how such a frieze will look. The teacher can prepare the background—a long strip of pale red or yellow paper for the sky and a strip of grey paper for the sea—are pasted together. A red sun is cut out and pasted in the sky (see Fig 13); rays are made with red and yellow chalk. Icebergs and masses of snow and ice are cut from white paper—the best are arranged on the background; they need not be pasted until the other cut outs are ready. The igloo (snow house) (Fig 11) is cut out and coloured (it is the right size for a small frieze) with pale blue or green crayon for the shadows.

The polar bear is rather too large for this frieze and can be left for another one. The house is arranged near the

front. Near the front will also come the Eskimo his sledge (Fig 12) and his dogs (Fig 13). The position of the walrus, the seals and the icebergs (Fig 12) can be seen in the finished picture (Fig 13). When the arrangement has been decided upon the pictures are finally pasted in place.

The children learn a great deal by arranging pictures in this way—they see the need of keeping large objects in the background and are better able to interpret pictures.

Fig 14 shows how pictures or drawings can be mounted to make reading cards or reading books. The children can help to make their own geography books. They colour, cut out and paste in the pictures. They think of the sentences and the teacher prints them in. A big geography book for the class can be made in this way and the little ones will enjoy turning over its pages.

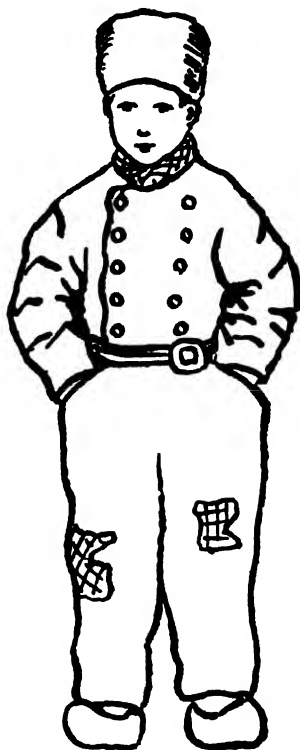
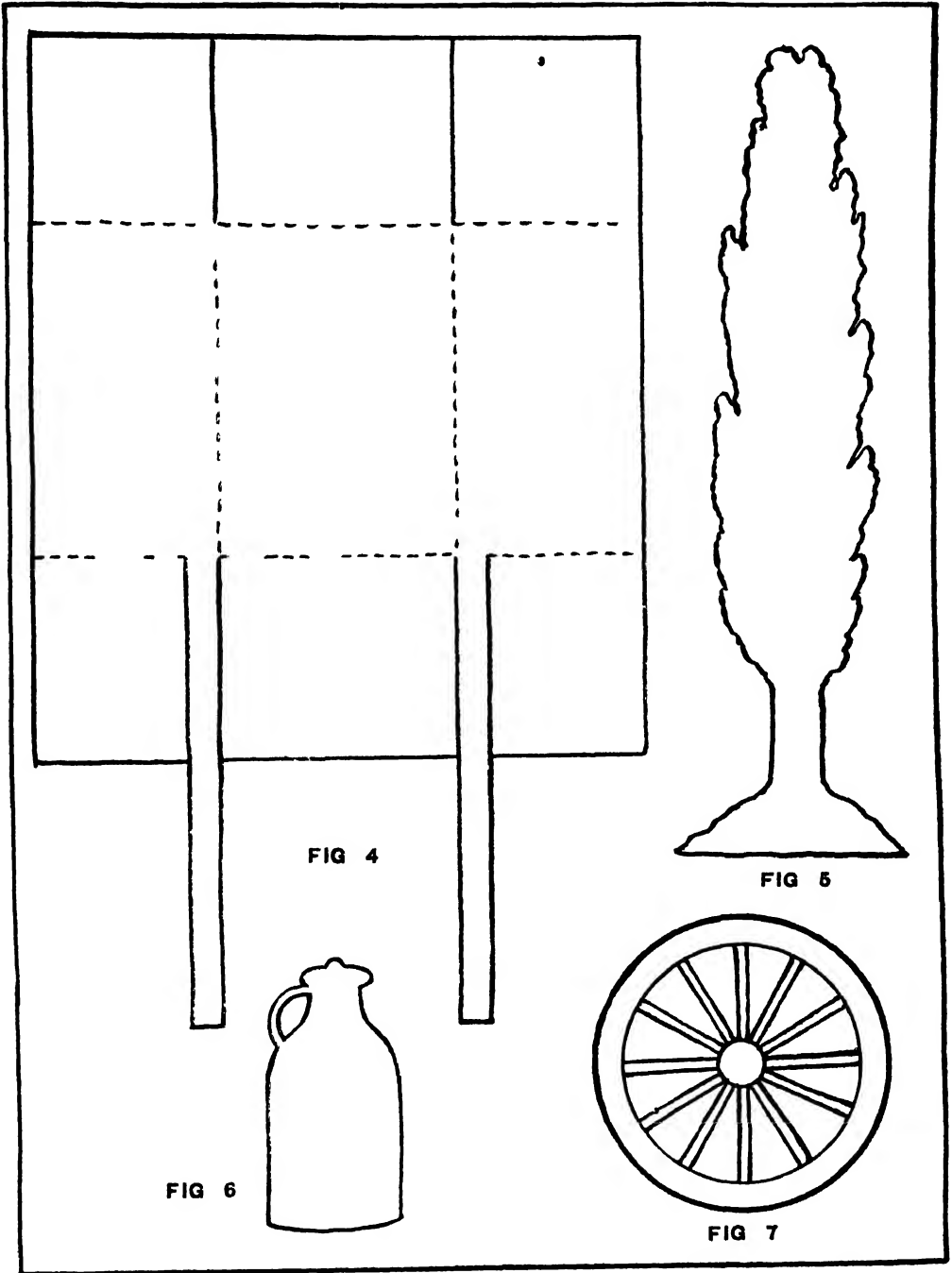


FIG 3—A DUTCH BOY

### *An Egyptian Village on the Banks of the Nile*

This is a valuable scene for little ones to build up on the sand table or plan as a frieze. It helps to link together their geography, history and scripture stories.

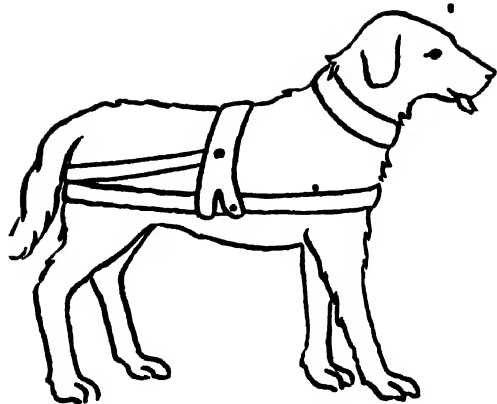
The flat-roofed houses are best modelled of clay or plasticene, though paper houses can be made or square boxes used. A great deal depends on the size of the model. The Valley of the Nile can be modelled in damp sand.



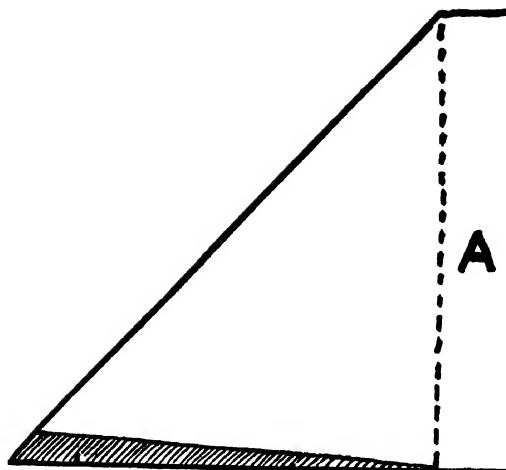
MODELS FOR A DUTCH SCENE

Fig 4—A DUTCH CART  
 Fig 6—A MILK CAN

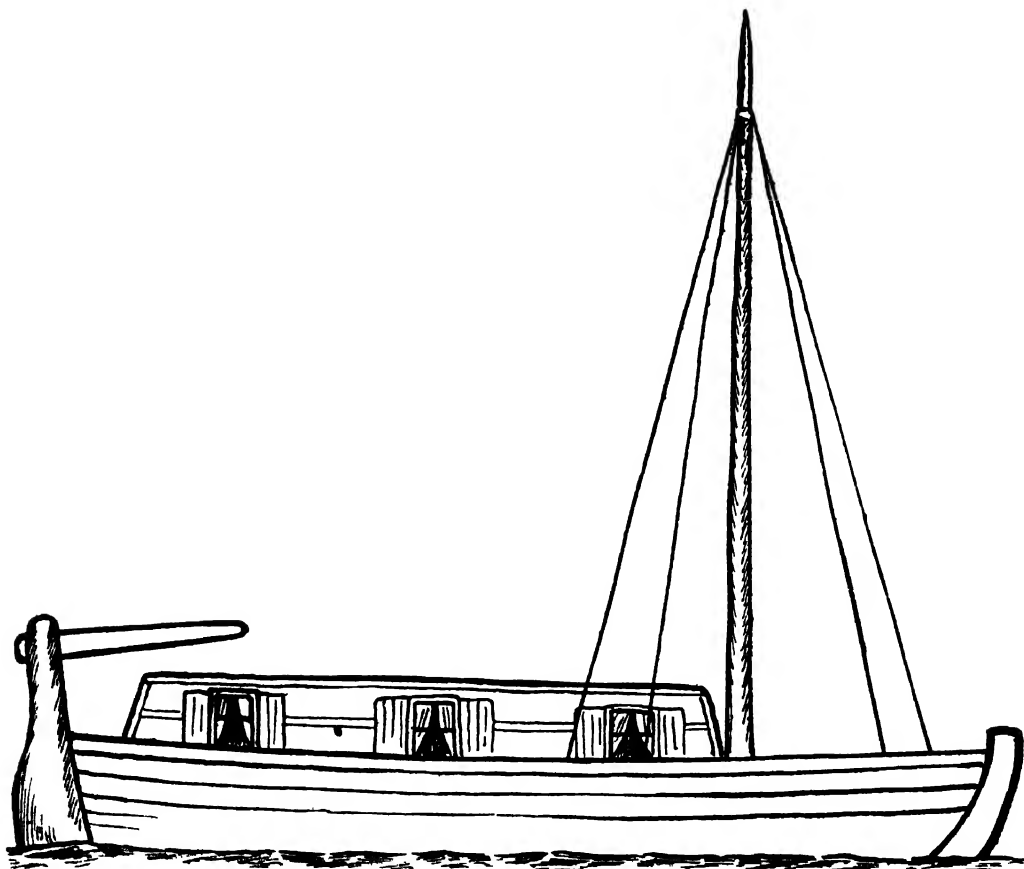
Fig 5 —A POPLAR TREE  
 Fig 7 —WHEEL OF CART



**Fig 8.—DOG FOR DUTCH CART**



**Fig 9.—STAND FOR TREE OR HOUSE**



**Fig 10.—A DUTCH BARGE**

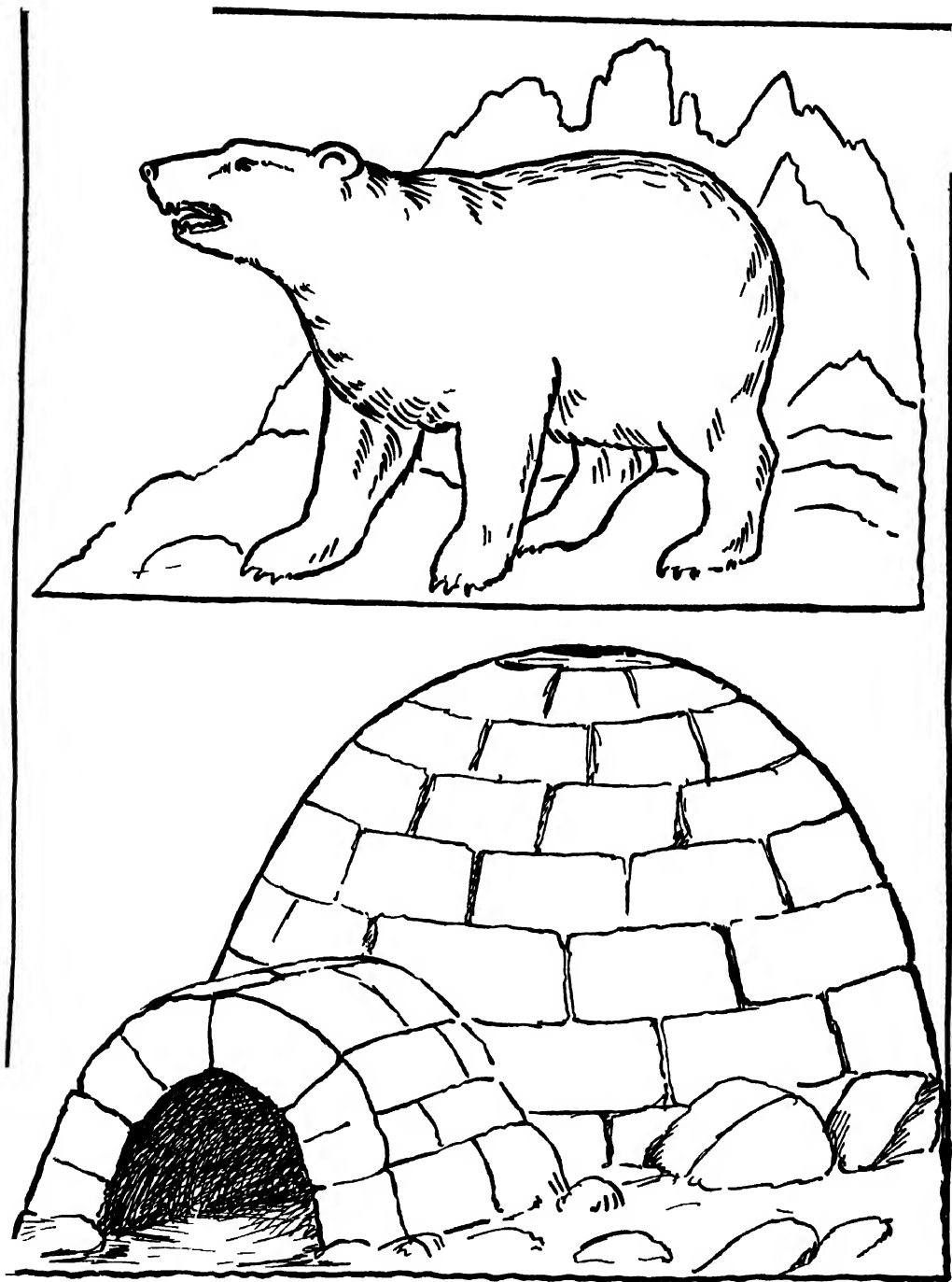


Fig 11.—AN ARCTIC SCENE  
Polar bear and snow house

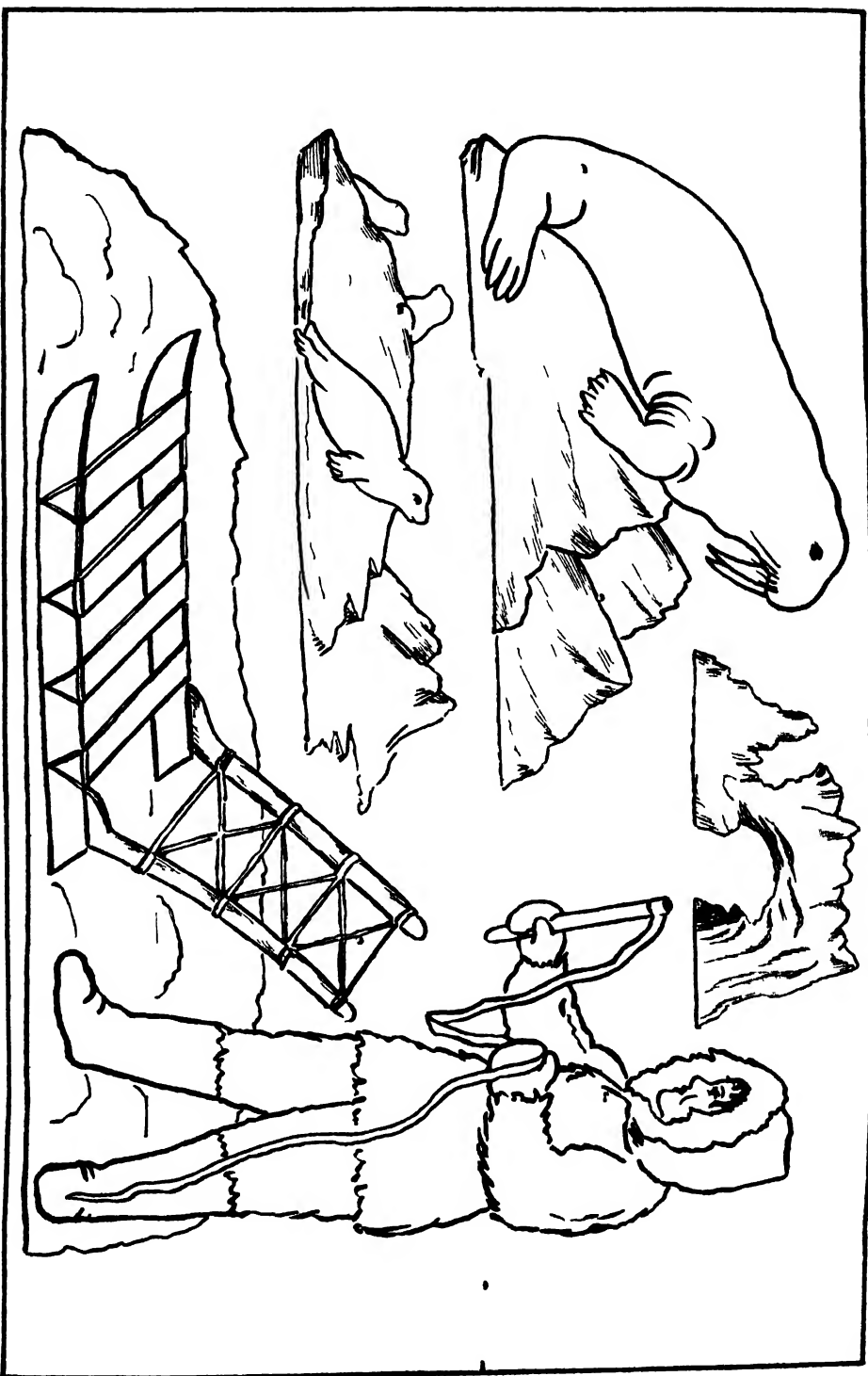


Fig 12—AN ARCTIC SCENE

Walrus seals icebergs Eskimo and sledge to be cut out and arranged to form a picture

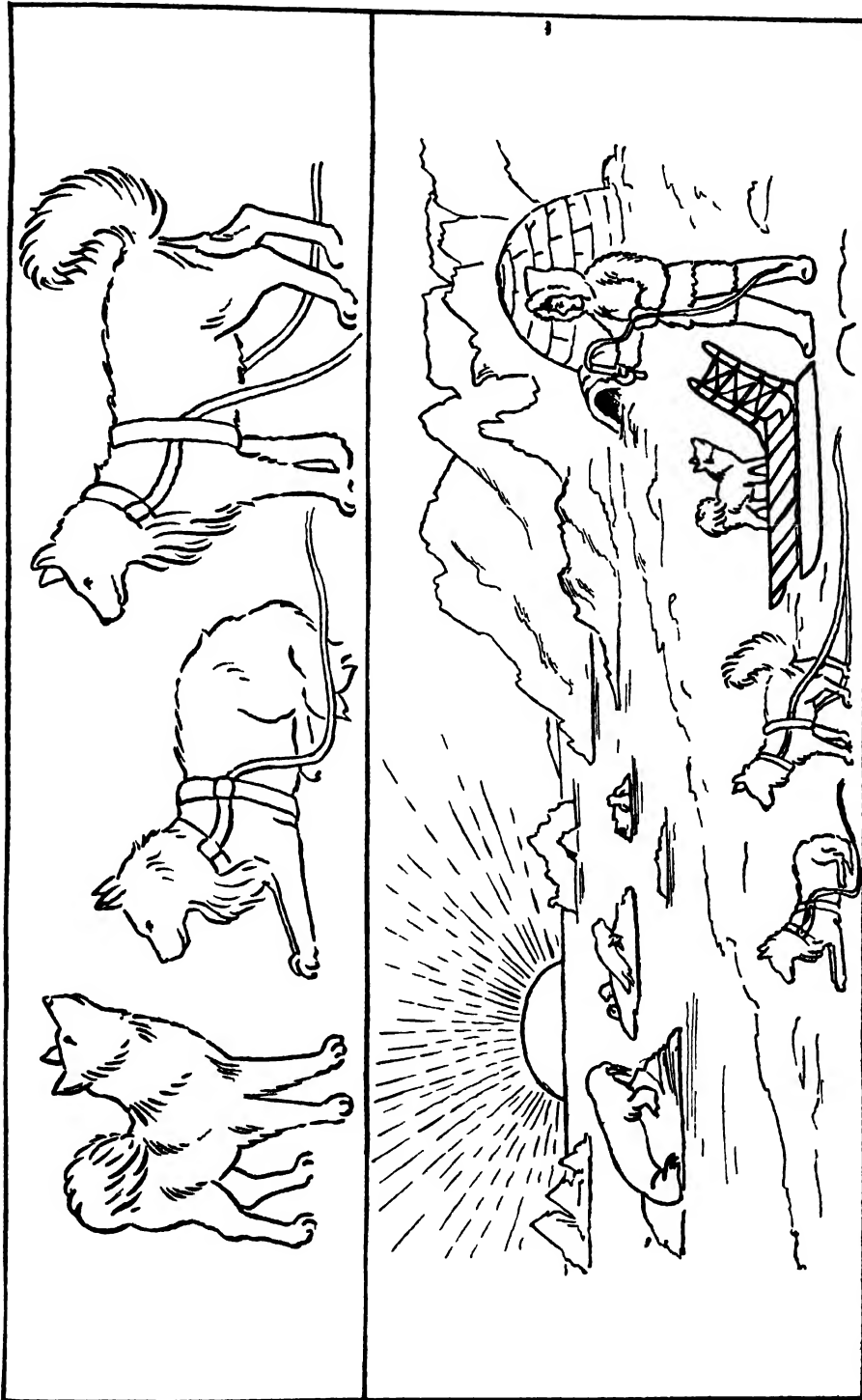
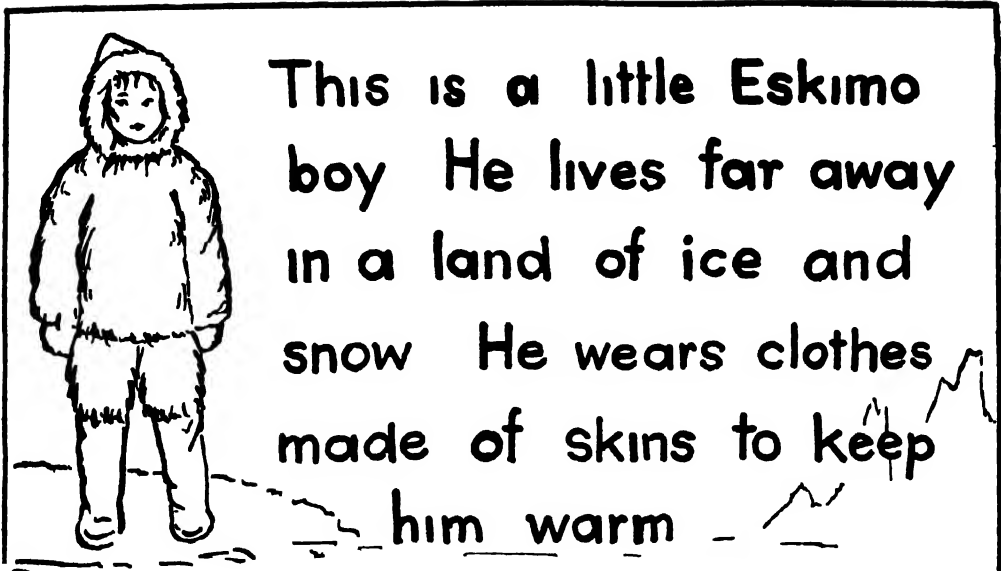
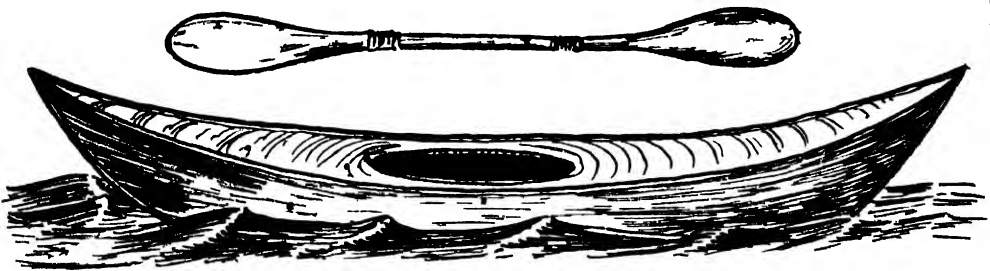


FIG 13.—AN ARCTIC SCENE  
 Lsk1 d gs and sketch of fin shed Arct c c ne





This is a little Eskimo  
boy He lives far away  
in a land of ice and  
snow He wears clothes  
made of skins to keep  
him warm



This is his canoe and his paddle  
A canoe is very much like a  
boat This canoe is made of  
bones and sealskin He often  
goes out in his canoe

Fig 14 —A PAGE FROM A HOME MADE GEOGRAPHY BOOK

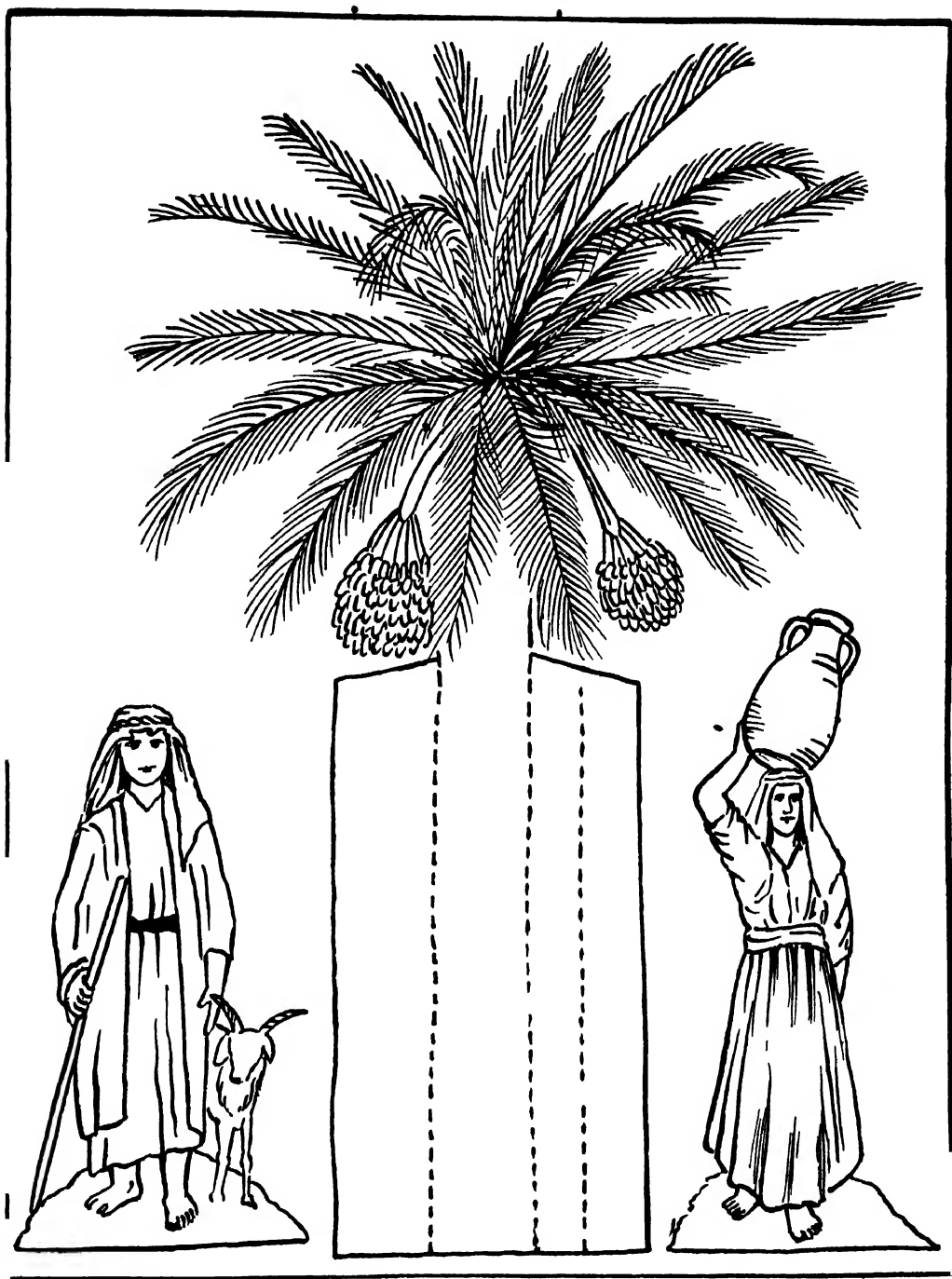


Fig 15.—THE DATE PALM  
Models for a village in Egypt

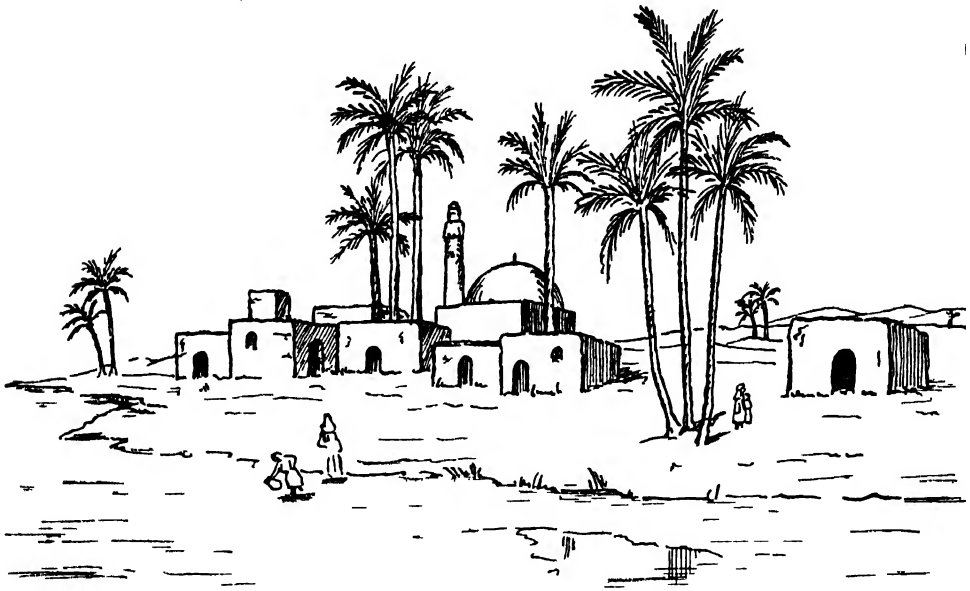


Fig 16—A VILLAGE ON THE BANKS OF THE NILE

A scene for the sand table

the villages shown higher than the surrounding fields the red hills that shut off the desert can be cut from cardboard and coloured. These will form a low background. It is best to let the children model the valley and the river in one lesson not troubling about details. Then in a second lesson they can concentrate on a village and imagine it on the banks of the Nile.

Fig 15 shows how date palms can be cut out. A group of these must be made for the village. If there is any difficulty in making them stand they can be stuck in the sand or in a lump of clay or plasticene. The little figures shown in Fig 15 can be coloured and cut out for the village scene.

Directions for making a flat roofed Egyptian house of paper have already been given in the Handwork that accompanies the History Section.

Little ones may be interested to know that the houses to day in Egyptian villages are like those in the days of King Menes who lived so very long ago.

Fig 16 shows a drawing of a village on the banks of the Nile that may help the children when planning their scene. It will be seen from this how easily the houses can be modelled in clay. The house with the domed roof is the mosque or Mohammedan church. Little ones will like to colour this picture—the river blue the banks reddish brown patches of green grass here and there green palm trees white tints against a blue sky.

Directions for making Eastern tents and pictures of tents will be found in the History Section as well as pictures of camels and a caravan crossing the desert. It is a great help to the little

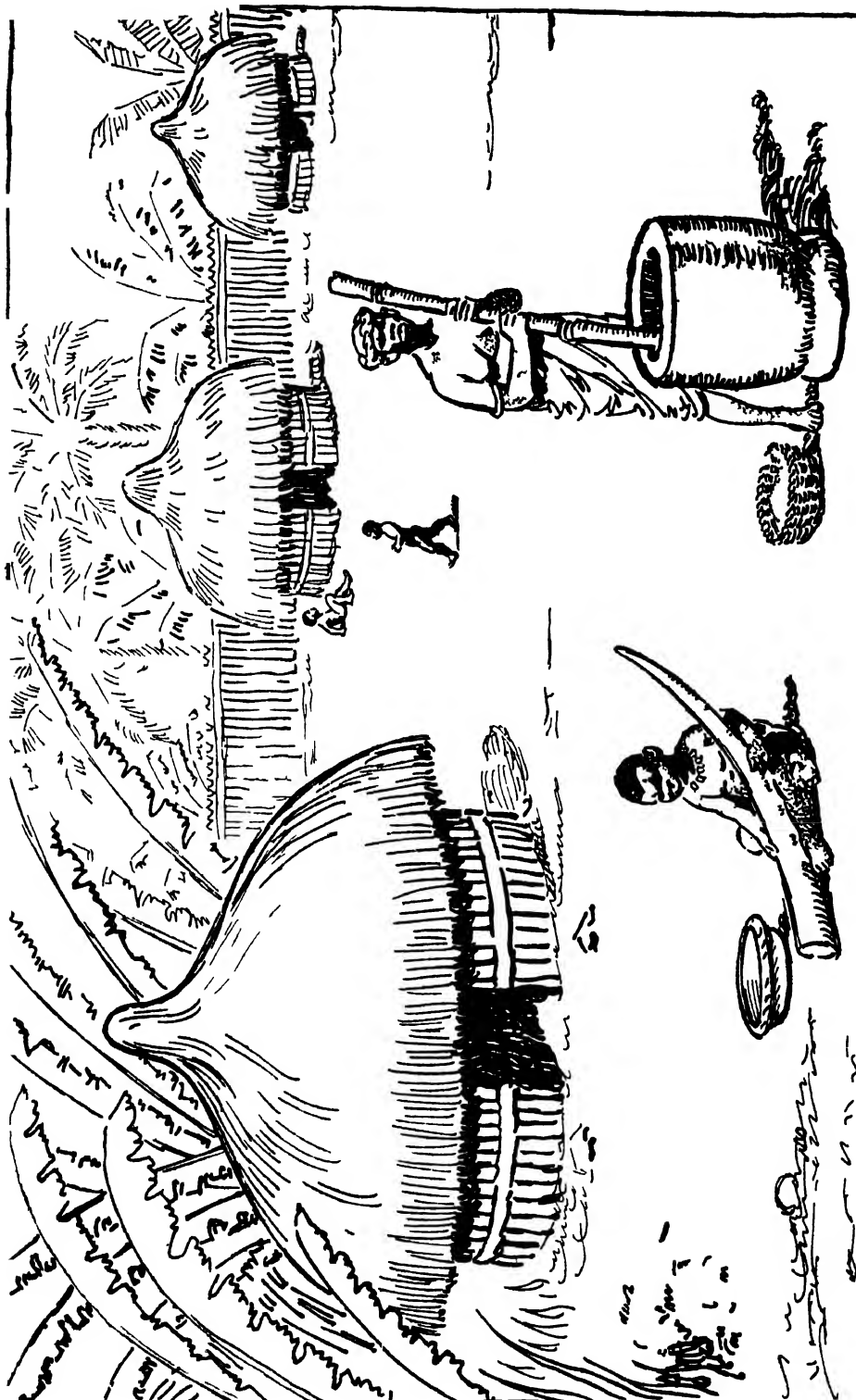


Fig 17  
A scene for  
ble or for a friez

ones to meet the same words and ideas in both the history and geography lesson

### *An African Village (Fig 17)*

Little ones can plan this as a scene on the sand table. In this case a cylinder of paper is made for the sides of the hut and raffia is bound on it or stuck on it. A bunch of rather short pieces of raffia is tied together at one end and spread out like an umbrella to form the roof. The sides of the hut may also be built of clay—several huts may be made to form a village and a fence built around them. Banana trees with broad leaves can be cut out as in the picture and bunches of tall grass

The two little figures can be coloured

and cut out. The woman is pounding corn the man has an elephant's tusk that he is going to exchange one day for some cloth.

These cut outs make a pretty frieze if carefully arranged. See the directions for making the Eskimo frieze.

Teachers who are interested in setting up geographical scenes will find detailed directions for Eastern scenes, Japanese scenes and Red Indian scenes in *The World Outside* (Harrap). However the simple directions given in this volume and in the volume on *Hand work* should prove sufficient for the Infant School Teacher. One wants the children to have plenty of opportunity for working out their own ideas and elaborate models should only be built up gradually as the child's power of expression grows.

## THE GEOGRAPHICAL ESSENTIALS

**N**O experienced teacher forgets the geographical purpose behind the stories she tells. While she is a good story teller and therefore never allows the geographical setting to overwhelm the characters in a tale she looks forward to the geographical profit and in the talk that follows the story she sees that she gets it.

It may be as well to outline briefly the main geographical points that we should endeavour to make in our story series—either in the stories themselves or in the free talks which almost invariably follow about the characters.

What should we aim at in each story? So far as is possible we should try to give accurate little word pictures of

(a) The appearance of the people, their dress and how it is suited to the conditions in which they live.

(b) The homes they live in and the way in which these homes are made. How such homes differ from our homes because they are built in a land which is very different from our land in certain ways.

(c) The geographical surroundings of their homes: scenery, vegetation, animal life and the main climatic conditions that govern their lives. This should be as simply told as possible but should always be as clear and definite as we can make it.

(d) The food the people eat and how they get it. How and why it is different from the food we eat. Why

these people do not eat the same kind of food as we do.

(e) The things they make and (in certain simple cases only) how they make these articles. How they make use of the materials they get from the land in which they live—from the trees of their forest, from the creatures they hunt or rear, from the minerals they get from the earth and so forth. Why their clothes, houses, weapons and implements are different from ours and how all are the result of using local materials and working them up to suit the special geographical conditions in which these people live.

(f) The things they grow and the animals they rear (if any) and why these are different from what farmers grow and rear in our own land. Do these people grow more crops or rear more animals than they need for themselves? If so, what do they do with the crops and the animals which they have to spare?

(g) How these people go shopping. Are their shops and markets like ours? Do *we* sell them any goods? Do *they* sell us any goods?

Not all these points can be made in every case, but they are the main things which we hope to make clear in our talks about People in Other Lands.

### *The Cold Lands*

Talks of the *Cold Lands* are usually about the Eskimo people, whose whole

energy is absorbed in the struggle to secure the primitive human needs of food clothing and shelter—for these three necessities are hard to secure in such a climate. The Eskimo have little leisure for culture and except in regions where they are in regular contact with the white men and civilisation they live in much the same primitive fashion as their forefathers did a thousand years ago.

Yet they have attained a sort of perfection in the articles they make the homes they build and the methods they employ for hunting and fishing. It is significant that Robert Peary the first white man to reach the North Pole succeeded only because he was wise enough to learn from his Eskimo friends how to travel how to dress and how to live on such a journey. Not until he could fly in safety did the white man succeed in reaching the North Pole by white men's methods.

It is essential however that the geography teacher should keep her information up to date there is no resting on one's oars in Geography! Modern teachers will bear in mind that many Eskimo living along the Canadian Arctic fringes have heard wireless transmissions and possess such things as gramophones and motor boats. Some indeed go fishing or trading in fine modern motor schooners!

Many Eskimo living within reach of the mission stations especially in Labrador wear European clothes use European weapons and implements and speak English. A problem indeed has arisen out of the predilection of many Eskimo for tinned foods the use of which it is said has robbed them of their skill in hunting and their endurance in cold weather. The foods

of civilisation are not well suited to a race that is but a generation or so removed from primitive savagery.

### *The Hot Lands*

In *Tales of the Hot Lands* the geographical essentials will vary according to the type of Hot Land which provides the background of the story. Suppose it is the Hot Desert—the Sahara for example. The points to emphasise here will be

(a) The life of desert nomads who live in their black tents of camel hair keep sheep and goats which they drive from one scanty pasture to another and live on the produce of their animals and what they can get from the oases.

(b) The life of oasis people who dwell in their flat roofed houses of sun dried mud in the oasis towns grow a little rice and other grain as well as dates and other fruits and carry on a certain amount of trade with other oases by means of camel caravans. Some oasis towns shelter more than ten thousand people.

(c) The main features of the desert which is not by any means all sand but in many places is rocky and even mountainous or covered with rough stones. The high country in the middle of the Sahara has a certain amount of rainfall and the people who live in the valleys keep large flocks and herds and grow some grain!

(d) The great differences between the heat of the days and the cold of the nights making thick woollen garments necessary especially in the winter half year. The effects of sandstorms. The appearance of the mirage. (This is particularly effective in any story of travellers lost in the desert!)

(e) The camel and its uses. Avoid

silly tales about the camel's hump and about the water it stores up in its stomach !

(f) How the desert folk must depend largely on their flocks and herds or upon what grows in the oases. They do get coffee, tea and sugar as well as some grain, however, from lands beyond the desert. Rice and mutton form the commonest food among the camel people to-day just as tea flavoured with mint and heavily sugared is their favourite drink. Do not picture these people living only on a handful of dates and an occasional drink of doubtful water from a waterskin !

If on the other hand the geographical background of the story is the *Hot Wet Forest* the essentials are very different. It is just as difficult to make little people whose sole notion of a forest is derived from the local woods in which they ramble understand what a tropical forest is like as it is to explain the desert when the only stretch of sand they know is the seashore and the only barren land the local sand heath.

### *The Pygmies*

In lesson talks about the Pygmies for example the teacher would have in mind the following leading points

#### 1 *The Hot Wet Forest of Central Africa*

(a) High canopy of trees excluding much sunlight, the green gloom of the forest depths, the silence broken occasionally by the cry of a bird or the rustle of some creature through the undergrowth.

(b) Few flowers, most are on tree tops in the sunlight. Great vines and creepers hang from high branches.

On ground below a tangled mass of undergrowth and rotting vegetation.

(c) Animals rarely seen. They see us but we do not see them. Why? Most life found high up among the tree tops, monkeys and birds.

(d) Heavy rain almost every day at about noon and again in late afternoon. Blazing sun at other times but this does not pierce through the forest roof except here and there where a break lets in a shaft of white hot sunshine.

(e) How would you live in such a land?

#### 2 *The Homes of the Little People*

(a) Huts in a forest clearing. No fields or gardens. How do the people live?

(b) Huts made of boughs stuck in a circle in the ground and pulled together at their tops to form a beehive like framework. This is filled in with other branches and with large leaves forming a shelter thick enough to keep out the daily rains. Why do not these people build homes like ours?

(c) The people who live in them are hunters and do not stay long in one place. When game becomes scarce the tribe moves on to a better hunting ground leaving the old huts and building new ones in their new home. These homes cost nothing except a little work and are very quickly built.

#### 3 *The Little People*

(a) A tribal dance of the pygmies. The old chief who has a beard and is a grandfather is no taller than a boy of twelve.

(b) General appearance of the pygmies. The weapons they use. The things they make.



(c) How they kill birds and monkeys high up among the tree tops with their tiny poisoned arrows. How even the large animals are killed by these arrows. The pygmies are wonderful trackers and white men are glad to have their help in finding their way through the forest or in hunting expeditions. Quick eyes, quick ears, clever fingers and silent footsteps.

(d) Hunting for wild bees' nests, grubbing in holes and tree roots for tortoises, gathering strange fungi and collecting fat grubs. All food for pygmy people.

(e) Pygmies need salt and will do almost anything to get it. Often a present of salt will bring a traveller help from the pygmies who have denied it hitherto in spite of all kinds of other offers of reward.

#### 4 *How the Little People go to Market*

(a) The pygmies want things from the world outside the forest. They want iron for spear heads and arrow heads, they want fruits not found in the forest, they need salt and other things. How do they get what they need and what do they give in exchange? for they do not know what money is and if they did there are no shops where they could buy what they wanted. Besides they hate to be seen by any body who does not belong to their tribe.

(b) On the borders of the forest live the negroes who have little fields where they grow maize and millet and little gardens where they grow plantains and other fruit. These negroes are big black people—not small ones like the pygmy folk—and want from the pygmies honey, skins, nuts and other things.

How can the little people of the forest exchange things with the big people who live on the forest edges?

(c) The pygmies go out secretly and fasten to a bush near the forest edge the things they wish to exchange. The big negroes see these things and take them away, knowing exactly from the way in which they were tied to the bush what the pygmies expect in return. This is a strange method of carrying on barter, neither of the traders seeing the other.

#### 5 *Children's Work and Play*

(a) Children play cat's cradle and five stones just as many other children do all over the world.

(b) Boys learn how to make toy bows and arrows and blowpipes and practise with them until perfect.

(c) Children learn the strange dances which the grown ups hold at certain times of the year. No music—only the rhythmic beat of the native drums.

(d) Boys learn how to skin birds and animals, how to find tortoises, fat insects and grubs and other strange foods. Girls learn how to weave the leaves and boughs in and out of the main frame work of the huts made by the boys and men.

The above examples will serve to show the kind of geographical essentials which the teacher should have in mind even though it may be her purpose to deal with only one set of associated facts at a time.

#### *Temperate Lands*

In selecting types of people and homes from Temperate Lands it is particularly important to bear in mind the geographical value of each and to

avoid choosing those that are curious in some way or other but geographically unimportant. Human types are not valuable in the geography class merely because they are quaint or fascinating—to use two overworked adjectives much in favour among writers and teachers of the hyper-ecstatic sort.

Choose types best suited for bringing out broad geographical contrasts in a simple way for example in making selections from European peoples take Dutch or Russians as types of Lowland Farmers Swiss or Norwegians as types of Mountain Farmers Spaniards Italians and Southern French as examples of Mediterranean Farmers and the Finns or the Swedes as examples of Northern Farmers. Have this plan in your mind and during the simple talks about these peoples compare and contrast without overburdening the children or making lessons dull. A very useful little book to have at one's elbow in preparing lessons on people and homes in Europe is Finch's

*Children of Europe* published by Evans Brothers Ltd. In it the various types live and move and go about their ordinary everyday business against a correct geographical background whose essentials are definitely outlined but never become obtrusive.

The up to date teacher will take care to present people and homes as they really are to day and not as they were or may have been fifty years or so ago. It is as idle for example to picture all Dutch people going about in the costumes that still survive in Walcheren or Volendam or other rural districts as it would be to talk of

English people as if they dressed in the smock frock and gaiters or in the gingham dresses and sun bonnets worn by country swains and maids a century ago. She *will* mention these wonderful old costumes of course but she will be careful to point out that in the towns where large numbers of Dutch people live men and women and boys and girls dress very much as they do in Britain or indeed in any other country of Western Europe.

After all it is far more important that she should tell of the Dutch farmers whose meadows and bulb fields lie below sea level and have to be drained by canals windmills and steam pumps and defended by great dykes against the inroads of the sea of Dutch cows that feed on the rich grasses to give milk for cream butter cheese and condensed milk of Dutch fishermen who share in the North Sea fisheries and catch millions of eels in their own muddy waters and Dutch sailors who man the big ships that come up to Flushing Rotterdam and Amsterdam. She will tell too of the Dutch townfolk and their neat houses their fine old churches and town halls their mighty towers and their sounding bells and perhaps of the busy factories potteries and other places where Dutch people make things that are sent all over the world just as English people do.

The success with which the teacher can select and group the essentials of a human environment depends largely upon her background of geographical information—a matter which we will proceed to consider in the next section.

## THE TEACHER'S "BACKGROUND"

**S**UCCESS in awakening the children's interest in the lives of people in other lands through tales and vivid description depends not only on the teacher's skill as a story teller but also on the teacher's knowledge of the people and lands she describes.

In other words the teacher must have what is called background. It may in some rare cases be the background of personal experience derived from travel or from living in the surroundings described but more often than not the teacher's background has been built up by reading widely and wisely. Even teachers of little children whose work is regarded as simple by the uninitiated and therefore free from any extensive preparation must acquire a sound knowledge of the geographical background of the stories they tell in order to make them a success.

The alternative is to borrow the stories told by other teachers who *do* possess this extensive background and who have carefully selected their facts out of the fullness of their knowledge.

life in other lands by seeing them through the eyes of people who have actually witnessed what they describe. It is not merely the sporadic selection of facts for our stories that is necessary; it is the sum total of impressions we get from our reading that builds up for us a vivid and accurate background against which we can make our characters live and move with certainty and ease in the tales we tell.

A teacher who has read H. M. Tomlinson's *Tide Marks* will never forget the wonderful pictures he gives of life in Malaya and the East Indies. Col. Lawrence's *Revolt in the Desert* presents an unforgettable description of Arab life during the period of the Great War. V. J. Stefansson's

*Friendly Arctic* gives a vivid presentation of life conditions in the North American tundra as they really are. These three are examples of the books which should find place in the reading of all geography teachers—books that are great books in themselves and books that contribute richly to the teacher's store of geographical background.

### *Travel Books*

Good books of travel are legion and in these days of free libraries and cheap printing are easy to get at. Those of us who are unable to go and see must form accurate mental pictures of

### *Novels*

Novels too help largely in the building up of material—novels written by authors who have lived long amid the scenes they describe and with such people as those who move in the plots of their stories. One has only to think

for a moment and half a dozen such novels come to one's mind there is

The Silver Horde that stirring tale by Rex Beach about salmon fishing in British Columbia there is The Palm Oil Ruffian by an anonymous writer who gives the most wonderful description of life in West Africa I ever read except perhaps that by Robert Simpson in his Bite of Benin there is The Blazed Trail by Stewart Edward White to give accurate pictures of life in the North American lumber camps there is H B Drake's

Shinju which shows us the real Japan instead of the Japan of the tourist that has perforce satisfied most of us for lack of accurate and vivid impressions and there is Marniaduke Pickthall's delightful Children of the Nile that gives us glimpses of the life of the fellahin of Egypt These novels and scores of others like them provide readers who are teachers of geography with a background that stands them in good stead when they come to give lessons or to tell stories to their pupils

Infants teachers will I am sure welcome the clever little books issued by the Edinburgh House Press some of which aim definitely at providing backgrounds for stories (e.g. If I lived in Africa by C Hooper

Talks on Friends in India by A M Witten If I lived in Japan by C R Barclay and others) There are others too which suggest things for children to make there is too the

Play Hour Series giving suggestions for games about India China Africa and other parts of the world which are peculiarly attractive topics for young children All these little books can I believe be obtained from any Mission

ary society They have the advantage of being written by authors who have first-hand knowledge of the peoples and lands they describe

### Magazines

Magazines provide much useful background also The best of these for the purposes of Infants School teachers is the *National Geographic Magazine* (of America) which every month is filled with beautiful pictures—many of which are in colour—and with interestingly written descriptive matter of first rate geographical value The pictures can be cut out and pasted on stout card for display on the classroom walls or the volumes themselves can be shown in a glass fronted case pages being turned over each day The former is the most satisfactory from an educational point of view but it is not without a pang that one puts up so splendid a magazine The *National Geographic* is issued to members of the National Geographic Society Anyone interested in Geography can become a member on election to the Society and on payment of the necessary yearly subscription which varies according to current rates of exchange from 18s 6d to 19s 6s To become a member one must fill in a proposal form which can be obtained from the Secretary National Geographic Society Washington D C USA and which must be countersigned by a member of the Society who nominates the proposed subscriber

*If any reader of this book has any difficulty in securing a member's signature the matter can be arranged for her if she will write to me care of Messrs Newnes the publishers of this series*

The monthly magazine of the Royal

*Geographical Society* (issued to Fellows of the Society and also obtainable from Stanford's of Long Acre W C 2, at 2s a number) is more valuable to teachers of senior pupils but it usually contains much important new information that is valuable for building up the geographical background of the Infants teacher and is illustrated by fine reproductions of photographs taken on recent exploring expeditions

Another valuable source of pictures and brightly written descriptive matter is the *Blue Peter* a monthly magazine which figures prominently on all import

ant railway bookstalls and can be had of any newsagent

### *Tourist Literature*

Enterprising teachers will make use of the abundant tourist literature and of the guides issued by our great railway aeroplane and steamship companies—most of which are very well illustrated and contain up-to-date information respecting routes fares and times of travel They have the great advantage of keeping the geography teacher thoroughly alive to travel possibilities of the present day

# PSYCHOLOGY

The Characteristics of the Child on entering School    Intellectual Growth from Four to Seven  
Years    Social Development    Types of Children

**H**OW often do we find that psychology is regarded by teachers as a matter of purely academic interest—a subject interesting enough to hear and read about in College but not to be taken seriously when the real business of teaching begins. You must put away your training college notions says a head mistress to a young teacher fresh from college and get down to practical things. In a sense we can agree with her for the teacher has to deal on the spot with forty to fifty eager little people and if she stops to think how to deal with them she will soon find herself in difficulties.

Yet if we look at the practice of Infants Schools to day and recall what they were like twenty or thirty years ago we must admit that in no other stage of school life has psychology exercised so great an influence. This change we owe to the teachings of Froebel, Dewey, Decroly and Montessori who combined in themselves both the psychologist and the practical teacher.

It is the purpose of this brief article to bring out the close connection between psychology and practice.

## (1) *The Characteristics of the Child on entering School*

The little child entering the Infants School between the ages of four and five is already a person of marked

individuality. If he is healthy and well nourished he is possessed of boundless energy. In the first few years of life this energy has found its outlet in the active investigation of the world around him with the result that he has already amassed a store of sensory and perceptual experiences. By imitation he has acquired a working vocabulary varying in extent and richness with the home from which he comes. He is moreover an independent creature of sturdy will.

He enters the new world of school full of wonder with an eager expectation of the experiences that await him. It is vitally important that this new world should satisfy his needs. Much has been done in the last twenty years to change the character of the Infants School but it still falls far short of what its most enlightened teachers would wish.

## (2) *Intellectual Growth from Four to Seven Years*

Intellectual development is dependent upon two factors the child's native intelligence and disposition and the provision of a suitable environment.

All teachers are familiar with the fact that a child's mental age may not correspond with his chronological age although in practice they may try to ignore it. Of twenty children entering school at the chronological age of five

ten or twelve may be of an equal mental age two or three may have the intelligence of a child of six one possibly that of a child of seven while the remainder may be equal only to a child of three or four in intelligence It is obvious then that even with the same environment their rate of progress will be very different

The fundamental principle of the Montessori school is the provision of a prepared environment in which the child as a living organism may develop naturally Although all educationists would not agree with Montessori's conception of the environment yet all would heartily endorse the idea that the environment must be carefully planned if development is to be successful

*(a) Growth of Interests through Play and Activity*

In the first year of school life the child's interests are still largely at the sensory and perceptual level Construction and curiosity are the impulses directing his activity play is the mental attitude in which he moves—play expressing itself in investigation in construction and destruction in make believe and imitation The environment should be arranged to satisfy these impulses But difficulties of space the size of the classes and perhaps a lack of courage prevent us from planning the right environment

Classrooms for children above the Babies room are still for the most part equipped with dual desks ranged in rows all facing towards the front conveying the suggestion that these are rooms for passive rather than for active work places for being taught rather than for finding out Reading Writing

and Number still occupy a considerable place upon the time table for children of  $4\frac{1}{2}$  to  $5\frac{1}{2}$  years for the simple reason that it is difficult to arrange for any other type of activity of a sufficiently solid and satisfying nature

*(b) Equipment of Classrooms for Children from Four to Six Years*

Rooms for children under six should be arranged upon a very different principle Light movable furniture will enable tables and chairs to be moved aside when extra floor space is needed or to be grouped together when some simple co operative project is in hand

A great variety of material should be supplied bricks of wood and stone for building toys of the constructive type that can be put together taken apart and recombined into fresh wholes clay and sand for modelling a bath or tub that can be filled with water some boats and floating toys scales weights and measures of simple types dolls dolls houses tea sets bed sets etc jig saw puzzles mosaics and other similar material picture books and illustrated catalogues in great variety paper scissors paste and coloured crayons sets of people and animals with which the child can complete his constructions

Sets of rubber stamps of objects animals etc a sign writer and a typewriter would help to complete the equipment rendering possible a natural expression of the impulse to read and write when the moment arrives

In addition there should be a selection of the Montessori and the Asen<sup>1</sup> apparatus Material of this kind is

<sup>1</sup> As used in the Maison des Petits in Geneva

valuable not only because of the opportunities for experiment and investigation that it provides but also because it satisfies another impulse—the tendency to repetition—which is such a common characteristic of young children. Further on account of its more formal and exact nature this material induces the formation of more precise judgments of relative size magnitude form etc and therefore leads to the acquisition of a wider and more precise vocabulary.

Assuming that the child enters school at  $4\frac{1}{2}$  years of age the first six months should be spent in active play either in the classroom or in the open air if circumstances permit. Observation of nature through gardening and the care of pets should form part of the daily programme wherever possible.

The teacher's role is that of the older playfellow to assist where necessary to offer suggestions to answer questions or to help the children to find their own answers and to enlarge the child's vocabulary by supplying the words to express the new ideas that he has gained.

#### (c) *Development of Group Activities*

In this first six months the child's play is largely solitary and individual from five onwards it becomes more social—the social or group activity being stimulated by the nature of the toys provided. The difference in children with regard to the appearance of the social tendency is in a certain degree a measure of their mental growth. The less developed child remains longer at the individual stage the more developed tend to form themselves into groups. The nature of the group and the type of activity are

again a criterion of mental level since there is for example a difference in mental growth of children playing at tea parties in a very simple way and a group engaged in the construction of a railway a wharf or a harbour activities that require more developed powers of observation reflection and planning.

#### (d) *The Relation of Constructive to Make believe Play*

Investigation and constructive plays do not represent the whole of a child's activities. Much of his time in the period from four to six years is spent in imitative and make believe plays.

In the last decade there has been a great deal of controversy over the value of real *versus* imaginative (i.e. phantasy) activity in childhood. A clear point of view may be obtained from a study of children's activity both in and out of school. If we are prepared to take the child as guide in estimating the value of his investigating and constructive tendencies why should we refuse to accept as equally valuable his pronounced tendency to make believe?

The same principle of freedom must be applied both to the real and to the make believe activities. So long as both arise as a spontaneous expression of the child's instinctive interests we may safely hold that they have their respective parts to play in his development. In his *real* activities he acquires the background of perceptual experience through which he can interpret the world around him. In his *make believe* plays he enters into the complex situations and relationships of home and school life. Through this play he may work off some of the



conflict and emotion that arise in his mind in the process of making his adjustments to society. A most interesting treatment of this question will be found in a book recently published describing a remarkable school experiment.<sup>1</sup>

What we have to realise is that the healthy normal child will strike his own balance between these two types of activity but in some cases it may happen that a child is inclined to absorb himself too exclusively in one form of activity e.g. in phantasy play. The teacher's task then is to seek the explanation of this phenomenon and by suggestion to direct his energy into activities of a more concrete nature.

The constructive and dramatic plays of the five year old children may well be supplemented by the teacher through the telling of stories and the reading of poetry. Some time should also be given to song, dance and rhythm.

After a year or eighteen months of these play activities the children will be prepared to make the transitions from the Infant to the Junior School work.

From their play with the Asen or the Montessori material they will already have laid the foundation upon which the later mathematical teaching can be based. The dramatic and imaginative plays will have developed fluency of speech and enriched the vocabulary. Even if no acquaintance has been made with the *printed* word through games, picture books etc. yet the children will have acquired the right attitude towards reading for the stories and poetry they have heard will have given them some idea of the

treasures that books can hold. The manipulation of the sensory material—the constructive work with bricks and clay, the paper cutting etc.—will have developed such a high degree of muscular strength and skill that the art of writing will be readily acquired. This time of free active play work will have developed intelligence, widened interests, strengthened independence in some and promoted the social attitude in others.

(e) *The Transition from the Infant to the Junior Stage*

A sound knowledge of psychology is essential when we are planning the curriculum for children of six to seven years of age. It is essential that the right spirit should be preserved in the classroom—the child must feel that the little tasks upon which he is engaged are in the nature of a joyous adventure; they must be pursued in the spirit of investigation and must be rewarded by the same joy in achievement as was experienced in the play activities of the previous year.

(f) *Psychological Basis of the Curriculum*

It is comparatively easy to arrange the right curriculum if the child's life and interests are taken as the starting point. If for example we select some fundamental need such as food, clothing or protection (as in the Decroly School at Brussels) as the central theme of the work. The teaching of Number, Reading and Writing will then fall into its right position merely as an interesting mode of activity or as a means of expression in relation to this central interest.

<sup>1</sup> Intellectual Growth in Young Children S. Isaacs

<sup>2</sup> The Decroly Class Amélie Hamaide

(g) *Relation of Interest to Attention*

In this way we may ensure the development of sustained interest leading to concentration of attention and sound habits of work. Much of the lack of power of real concentration in children in elementary schools is due to the fact that the lessons so frequently have no real point of contact with the child's life. The teacher is therefore forced to disguise her lesson in a garment of factitious interest or alternatively to make an appeal to the extrinsic interest of reward or punishment.

With the project as the basis of both intellectual and practical activity the children will make rapid strides in the acquisition of the technique of Reading, Writing and Number since these have had meaning and purpose from the outset. Just at this point too the teacher has as her ally the impulse to repetition which is very strong in children of six years.

(h) *Routine and Drudgery*

All who have worked with children at this age must have observed the phenomenon of a child giving himself up to self imposed repetition and practice of a task which the teacher would have considered tedious and uninteresting. There is in fact no limit to the pains that a child will take in the pursuit of a desired end so long as the task is self chosen and practically self directed.

It may perhaps be thought that the outlined suggestions for work provide a soft option to the usual one planned in terms of the three R's that the children will have no difficulties to surmount and that little effort will be required. This is not the case. In the pursuit of a project any number of obstacles will

be encountered which only persistence and effort will surmount but since they arise naturally they will be pursued in a spirit of enterprise far removed from drudgery.

(i) *Thought, Imagination and Creative Activities*

In the Infants School stage thought and imagination will develop naturally in relation to the creative and practical activities.

Natural thinking says Dewey does not occur for its own sake it arises from the need of meeting some difficulty in reflecting upon the way of overcoming it in projecting mentally the result to be reached in deciding upon the steps necessary and their serial order.

This means the provision of a programme of work in which problems have to be solved—problems that is of a practical nature.

For the younger children all the constructive activities that have already been referred to will serve this purpose.

All kinds of free constructive hand work involving observation, imagination and clear cut imagery must be devised for the older children.

Of the reflective thought of the child i.e. the consideration of problems apart from some practical end the teacher in the Elementary School gets but occasional glimpses since the numbers that she has to deal with prevent as full an exchange of ideas as is desirable.

(3) *Social Development*

We must now pass to the question of the social development that takes place in children between the ages of four and seven years.

The ease or difficulty with which the child makes his social adjustment to the school depends upon two factors his native disposition and temperament and the nature of the home environment in which he has spent the first four or five years of his life

At four children are still ego centric and individual solitary play is the preferred mode of activity at this stage. In the first few months of school life even the normal well balanced child will meet many little difficulties in the process of adjusting himself to live happily in the classroom community of forty to fifty children. These difficulties are increased if either disposition or upbringing has spoilt the harmony of a child's development. The only child for example has been accustomed to the exclusive love and attention of his parents especially of his mother all the toys in the home have been for his sole use. He may be self assertive entirely lacking in even the simplest habits of obedience.

This child has to accustom himself to a very different world. He can now only share the attention and interest of the grown up in charge. On account of the large numbers he can have only a limited use of the new fascinating toys and materials that surround him unless he is willing to co operate in his play with others. Again owing to the exigencies of numbers he must learn to obey some simple regulations. He must not interfere with others. He must tidy up after himself. He must learn to fall in with the general organisation of the school and classroom.

All this is a matter of a little time adjustment will most easily take place if the right provision is made in the environment.

### *Relation of Teacher and Child*

In the first place the teacher must have trained herself to study children as individuals and be able to interpret their reactions to the environment rightly. She must realise that manifestations of anger selfishness disobedience etc. are not vices but perfectly natural modes of expression to the child whose self assertion has been thwarted by some claim of the society into which he has come.

She must see that her own attitude towards the children is right. In spite of Montessori's teaching there is no doubt that we do still tend to impress our personality upon the children to make our wishes their law.

A decade ago it was no uncommon thing to hear the children in an Infants School chanting a little ditty like this

Clap clap all together  
Clap clap away  
This is the way we exercise  
When teacher says we may

To day we should not perhaps hear this crude little song but it is doubtful if the spirit of domination that prompted the idea has yet died away. Even young students frequently use the possessive pronoun in referring to the objects in the room. What are you doing with my blackboard? etc.

The habit of gracious obedience is much more easily gained if our commands are expressed as wishes or requests. The room is much more easily cleared if we imply that it is a task for us all to do together. The social spirit is much more readily encouraged if we ourselves are social entering into the children's play and work as an equal.

but at the same time as a much-desired comrade

### *Relation of the Child to Others*

The relation of the children to one another is a matter that may be left very largely to themselves to settle practically without interference from the teacher

If there is ample provision both for solitary and social play and occupation if the children are left free to choose most of them will make a spontaneous transition from one form of activity to the other and will continue to enjoy both solitary and social activity for the whole of their stay in the Infants School

One or two simple rules must be laid down e.g. that one child may not interfere with another's work and that any form of aggression however mild must not be pursued to the distaste of the other child

The following incident will perhaps illustrate the point

A very small child complained to the directress

He's naughty he's ticklin' me

*Teacher* — Well don't you like it?

*Child* — No! (indignantly)

*Teacher* — Oh well ask him not to

Incidentally the little story illustrates another point. In dealing with children's anti-social tendencies we should endeavour to refrain from the attitude of blame

### *Rewards and Punishments*

This introduces the question of rewards and punishments. This topic used to figure very largely in the old text books upon school organisation

It is hardly necessary to say here

that if the environment is well planned the necessity for either will be reduced to a minimum

Rewards should never be held out as an inducement to work although on occasion a pleasant surprise should be the reward of a little struggler who has persevered with some not too congenial task

Punishment in the sense of corporal punishment is happily obsolete in Infants Schools but even Montessori would allow that a child who persistently disturbs the peace of the environment must be isolated from the others until he has recovered his balance. There should not however be any suggestion of blame attached to the isolation

### *The Widening of Social Interests*

So far only the social life within the classroom has been referred to there are many ways in which sympathy and social feeling can be fostered in the school as a whole. For example the commemoration of children's birthdays in the morning assembly tends to promote friendly interest in others or the children could make gifts for their home people or write letters to classmates who for any reason have to be absent from school

On occasion the constructive activities of the older children could be used for the pleasure or instruction of the younger ones. For instance a class of seven year old children might make a puppet show for the entertainment of the other children in the school

Social interests can be still further widened by means of festivals held at Christmas or in the summer and autumn at these times the children's

sympathies can be directed in a practical manner to people outside the range of home and school

#### (4) *Types of Children*

Up to this point the connection of psychology and practice has been considered only in relation to the harmonious development of the normal average child. But in any group there are always some who deviate from the normal either in intelligence or disposition to such a degree that provision for them becomes a special problem.

The *super normal* child is one of the problems and he is rarely catered for adequately. Briefly a super normal child is one whose mental ratio—as revealed by intelligence tests—is above 130. At  $4\frac{1}{2}$  to 5 years this child has the intelligence of a child of  $6\frac{1}{2}$  or 7 years although of course he has no educational attainments. Highly intelligent children often have a keen desire to learn. A small boy brought a pencil to school every day for a week and then left it at home. Don't you want your pencil? said his mother.

It isn't any good they don't teach you anything at school they only play. This was the comment of a child of  $4\frac{1}{2}$  whose mental age was six.

The child of superior intelligence must work with an age group above his own—one occupied perhaps with the beginnings of the three R's. He will rapidly reach the attainment of the

average children in the class and soon surpass them. If his physique and poise are good he can leave the Infants School at an earlier age than usual without detriment to himself.

The alternative plan is to leave the child with his own age group and try to satisfy his intellectual needs by the provision of suitable work. This is of course quite possible but there is always the danger that even at this early age a child may develop a feeling of complacency due to finding things too easy. He may also owing to his superior ability tend to dominate the rest of the children in the group.

The *sub normal* child is also a problem. The teacher will be able to adapt the play activities of the classroom to his needs but as time goes on it will be difficult to prevent him from developing a sensitiveness and sense of failure when he finds himself falling behind his companions. Much of the backwardness in school subjects is due to an emotional factor which increases the inability to learn. For this reason the teacher should refrain from praise or blame in dealing with children. The *difficult* child is one who for some emotional cause finds it difficult to fit into his environment. Space will not allow detailed suggestions for dealing with children of this type. In many cases the advice of a doctor or a psychologist or both is required. This is already provided for in some places by Child Guidance Clinics.











